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VOGUE

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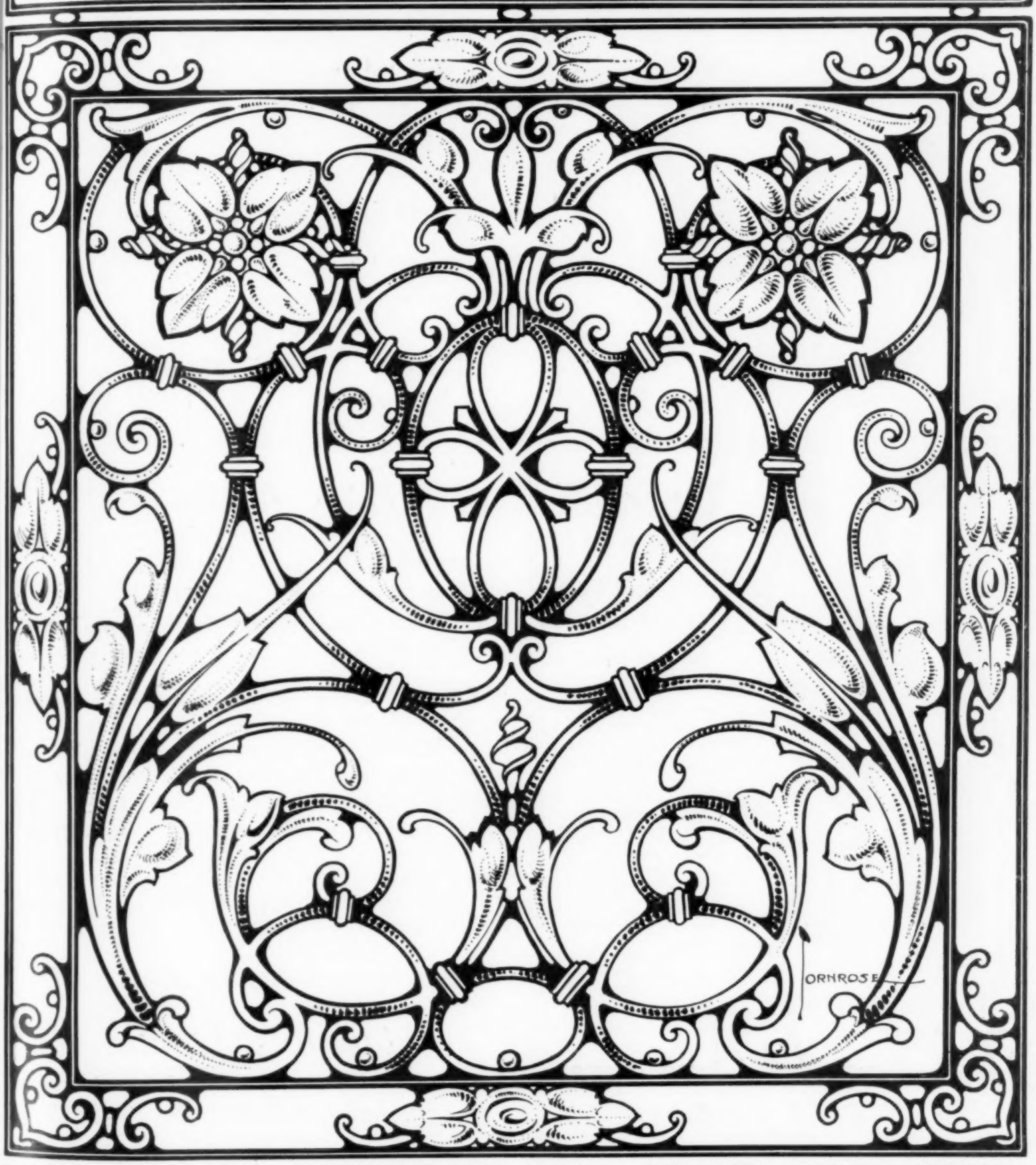

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VOGUE
MILLINERY SUPPLEMENT

A CLEVER BLACK AND WHITE COMBINATION

FOR DESCRIPTION SEE PAGE 1055

DISTINCTIVE FEATURES OF THE NEWEST FRENCH HATS

HEITZ-BOYER AND MARIE LOUISE FAVOR LARGE MODELS—QUAINT NORMANDY MODEL FROM CAMILLE ROGER—CARLIER SHOWS SOME STUNNING TURBANS—FLOWER HAT BY MARIE CROZET

IT is impossible to do justice to all the styles in hats launched this season by the Paris designers; their number is legion. But so much is certain that there are no more of the stinted crowns which were so frequently seen last season, and that distinctive outlines are preferred to vague, blurry ones. These two facts give an altogether different air to the hats, making them a great deal more impressive, especially when the trimming is so selected and arranged as to carry out and emphasize this idea. This is the case in a new model from Heitz-Boyer—a stunning chapeau of ample size and particularly clever conception. It is made of pressed Milan in a vague, medium light tone of tilleul (the lovely soft green of the linden foliage) and it shows the characteristic new features in both crown and brim, the former being dome-shaped and of a respectable hight which, however, is balanced by a circumference to correspond; the brim droops slightly from the head size, on all four sides, and maintains this drooping tendency throughout its width at the back, right side and middle front, whereas the outer edge of the left side (which is increased in breadth) is boldly tilted up, imitating a Rubens revers, and showing the smooth black satin facing, which creates a splendid contrast in association with the delicate green of the Milan. Wide, exquisitely embroidered galloon is arranged about the crown, and forms a wide, trim, double bow at the right side, where it is caught down with a jewel-studded silver buckle of antique design. The galloon shows a handsome ornamental design in Byzantine effect, and in rich jewel tones, malachite, amethyst, ruby, aquamarine, lapis lazuli and topaz, over a dull, tarnished looking silver background and affords a complement for the unusually chic chapeau.

CLIPPED OSTRICH QUILLS MAKE AN EFFECTIVE TRIMMING

Another model of imposing contours originates at Marie Louise's, and it represents a veritable symphony of rich acajou mahogany tones, from the deepest shading into the lightest, made from fine pressed hemp. From a wide brim, which shows just the faintest little droop at the side, but otherwise is straight, almost rigid, the crown rises, tall, bowl-shaped and large in circumference, but perfectly in keeping with the dimensions of the brim, or rather their ample size, and in association with them producing a profile line of exceptional beauty. The trimming issues from the centre front of the crown over to the right side of the brim, and far beyond it, lending the crown additional hight and width as well. It is effected by a number of long, wide, uncurled ostrich plumes, with the flue clipped to imitate quills, and bunched up so as to form a compact mass of velvety softness, showing the entire gamut of acajou, with a few clever dashes of a brilliant orange interspersed at random to highten the effect.

LARGE CHARLOTTE TURBAN

A recent "creation" from Charlotte is highly individual. It is a large shape of pale greenish beige yedda, a huge casque, all in one piece, which is rounded off and softly raised at the top, and from this point droops deliberately, attaining a very large circumference at the base, and bearing close resemblance to the shape of a bell. There is a circular bandeau on the under side of the brim, which prevents the head size from slipping too deep over the head when the turban is adjusted, and thus increases the becomingness. The garniture is arranged in a lovely and exceedingly chic new manner. Wide velvet ribbon in a soft, yellowish tone of pale Veronese green outlines the top of the turban, and is crossed in the centre front, extending to the edge of the brim at either side, and leaving a large, triangular section of the yedda exposed in the centre front. A full panache of short, long-flued ostrich plumes (in tones of Veronese toned down to a soft beige) is posed over the back of the turban, nodding gracefully over the top, and thus adding to the hight as well as width, and over each point, where the ribbon straps terminate, a "pouf" of the same exquisite plumage is tacked, drooping lightly over the wearer's coiffure.

VIOLET STRAW AND SILVER ROSES

The much affected Normandy hat or Charlotte, as it is more frequently called, is represented by a creation from Camille Roger, developed from a large hair plateau in a deep tone of Violette de Nice, a rich vivid violet tint with a faint undertone of cerise, which makes it wonderfully soft and expressive. This plateau is deftly crushed and tufted, and then loosely arranged over the wire foundation of the shape, so as to assume the well-known, ample beret outlines, and it is framed by a brim which droops in cloche effect all around, showing a smooth satin facing in a soft silver gray, which contrasts wonderfully with the deep violet tone of the Milan used for fashioning the upper side of the brim. This latter is almost completely swathed by the soft, loose folds of the hair plateau with which the crown was draped. Two large, Rococo roses, made of metallic tissue in the clear silver tone of the satin facing, nestle against the crown at the right side, and afford the sole garniture of this chic model, showing off the lovely blend of violet and light metallic gray to perfection.

POUYANNE LEGHORN ..ODEL

A handsomely shaped smart leghorn hat from Pouyanne consists of a tall, prominent crown of enormous circumference, and a narrow, close-fitting drooping brim so closely connected with the crown that one has the impression that the hat is all in one part, and not a hat at all, but a turban, resembling the bonnets à poil of the "ancien régime." The trimming shows lovely tones of sulphur, light orange, cream and pure white, well blended, and looking smart over the deep, natural blé mur (ripe wheat) tint of the leghorn. There is a fringe effect made of matched paradise aigrettes, which is outlined with a little narrow frill of satin ribbon in a deep sulphur yellow, and laid about the top of the crown, drooping softly to touch the brim. A large, wheel-shaped rosette of the same exquisite plumage, similarly finished with ribbon ruching, is fastened in the centre front, slightly to the left, and from its centre issues a tall, slender touffe of pure white paradise, which flares up high beyond the crown in an infinitely graceful movement.

ROSE TURBAN

A lovely, tymbal-shaped turban, entirely made of rose foliage in natural, beautifuly blended tones of light and dark green, claims the atelier of Carlier as its home. The leaves are so arranged over the tulle-covered foundation that they do not lie flat, but tumble over each other in an irregular, wilful way, so that the contours of the turban are not painfully correct and stiff, but unconventional and therefore incomparably more attractive and becoming. The monotony of the green tones is interrupted by the clusters of roses that are disposed at either side, affording the trimming. The flowers are large, cup-shaped and full-blown, and they are in vague, faint tints of rose cendrillé (ashes of roses, a delicate old rose, with a tinge of light gray added, which makes this color wonderfully soft and subdued), looking absolutely lovely over the splendid background of green furnished by the foliage. Similar in outline, but differently developed, is a chic model from Georgette—also a turban, but a great deal larger in circumference, and especially in hight, than the one just described. The brim, which is close-fitting, and droops at the most graceful slant imaginable, is made of fine deep black novelty hair braid, applied in close rows, and is succeeded by a big, tymbal-shaped, beret crown, the entire surface of which is covered with a compact mass of large and small La France roses in the exquisite natural tones of deep rose-pink, shading into a shimmering white towards the inner petals, and showing a warm, deep framboise tone where the outer leaves lap over. A new crown band encircles the top of the brim, and forms a splendid intermediary between the delicate coloring of the roses and the mat black of the hair braid. It is made of "pavé" (pavement stones) of handsomely carved jet, a symmetrical double row of them, and it terminates at the left side under a large, diamond-shaped ornament, which shows a lovely antique design in Egyptian style, and on its two lower sides is finished with a dainty fringe of small jet beads. This latter droops daintily over the brim, and will touch the wearer's hair when the hat is adjusted, being one of the smartest novel ideas of the season.

WILD HYACINTHS USED PROFUSELY

Still another turban of great charm owes its existence to the ingenuity of Marie Crozet. As concerns its shape it comes close to the famous Venetian or Desdemona cap, but it is a great deal larger and higher than this, so that it not only covers the crown of the wearer's head, but almost its entire surface, and a generous portion of the coiffure as well. It is so thickly covered with exquisitely shaded wild hyacinths that it appears like a compact mass of soft, clear, pale and deeper mauve blue tints, and the little flowers are so arranged that through them the outlines of the turban are robbed of their somewhat too correct expression, and are rendered soft and unaffected and graceful in the extreme. The trimming helps materially in attaining this effect. It consists of a number of round, full roses, joined to form a rosette over the left side of the turban, and showing lovely pale and deeper primrose and ivory tints, which accentuate the softness and delicacy of the hues of the hyacinths, and create a color scheme of unusual beauty.

Equally lovely is this model when developed from white hyacinths, or lilies of the valley, with deep ruby-colored Jacqueminot roses affording the garniture, or large, pale Parma violets, with a cluster of American Beauties in rich, vivid tones of cerise.

PICTURE MODEL

A lovely picture model from Marie Louise is in tones of taupe with pinkish lights shimmering through its surface. This color is particularly handsome when shown in lustrious, pliable hair material, and rich plumage, as is the case in this model. The brim attains increased width at the left side, where it tilts up at a graceful angle, and it droops very slightly throughout the remainder of its circumference; through this diversity in the two sides creating a silhouette of extraordinary beauty. The crown emanates tall and cone-shaped from the middle of the brim, with its rather rigid contours accentuating the soft, artistic ones of the brim, and its perfectly flat top, which looks as if it were smoothly cut off, also carries out this same smart effect.

In the garniture the combination of greatest softness and irregularity with correct punctiliousness, which characterizes the outlines of the shape, is repeated. The full, flou panache of superb ostrich plumes creates the former effect, the velvet crown band, and the trig little tailored bow of the same velvet ribbon, the latter.

PICTURESQUE MODEL IN MANY SHADES OF BLUE

DESCRIPTIONS OF ILLUSTRATED MODELS

SUPPLEMENT COVER

This stunning model from Aitken's Sons & Co. is a tasteful development in black and white. The shape is a large sized chip in deep, jetty black, turned up to form a broad, daring revers à la Rembrandt. The upper half of the brim is masked with a smoothly applied shaped section of soft black velvet, and a similar arrangement covers the base of the side crown, the deep, dull tone of the velvet creating a chic contrast with the lustrous, brilliant black of the straw and the snowy white of the garniture—an immense touffe of stiff aigrettes, caught down on the crown (just where the brim revers starts) with a huge, disk-shaped cabochon of glittering jet. This idea of concentrating the trimming at one point is a new feature.

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The stunning model from Henesey's, which is pictured on the opposite page, is a veritable symphony in soft blue—the new Largillière shade, which shows the translucent brilliancy of the aquamarine, and has faint, soft pinkish gray reflexes beneath its surface.

The shape is developed from finest, supple chip in a rather light tone of this lovely color, and is characterized by picturesque contours. The crown emanates straight and slender from the broad brim, which droops softy, and at the left side is broken into a sharply defined but rather narrow revers, showing the smoothly applied wide fold of velvet in a deeper tone of blue. The trimming comprises the entire gamut of Largillière, from the lightest tone, which is almost a pale hydrangea blue, down to the deepest. A voluminous sweep of novelty ostrich interspersed with a touffe of filmy aigrettes is fastened under the brim revers near the centre front, and from this point flaunts up high over the crown, and droops in a most graceful curve, almost touching the wearer's hair at the back. A graceful semi-wreath of large roses (also in various tones of Largillière) trails over the crown top from the left side.

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Upper.—Simplicity is the dominant feature of this hat, which originates at Aitken's Sons & Co., and represents one of the latest and most pleasing types of the fashionable lace or lingerie headgear.

PRETTY LACE DRAPED MODEL

The shape is a chic "Canotier", of ample proportions, and consists of a wide, straight crown and a broad and rather rigid brim, both smoothly covered with shimmering, rather coarsely woven Rajah silk in a delightful tone of joyeuse—the newest novelty in pink, half a coral, half an ibis shade, with odd yellow and apricot lights in the cast. The under side of the brim in marked contrast with the top, is of Panama straw, smooth and satiny, and showing a clear, light tone of khaki. The garniture consists solely of a soft scarf of exquisite, deep cream-colored honiton lace, which fluffs about the crown and covers a considerable portion of the brim, terminating under a large, puffy chou of soft satin ribbon in the lightest tone of joyeuse.

Lower left.—Model from Henesey, made of supple, pressed Milan in a delicate tone of rose de chine (rose de chine is a soft, dull shade of old rose, with vague gray and mauve lights in the cast, and is especially lovely in the medium and light tones). The garniture consists of a big, fluffy ruff of soft, sheer chiffon in the lightest tone of rose de chine, which is carelessly tufted and crushed and arranged in wreath effect, so as to encompass the entire crown, reaching slightly beyond its top. A superb ostrich plume of choicest quality and great length and fullness of flue is tacked to the crown, near the centre front, and in a wonderfully soft movement droops at the left side, creating a most becoming profile line.

Lower right.—This pretty mid-summer model from Aitken's Sons & Co. is developed in a combination of pure white and the exquisite pink of the heart of the seashell. The shape, of pure white chip, is pronouncedly simple, consisting of a medium high, rather wide crown of straight, rigid contours, and a flat brim of large expanse. The garniture combines softness and grace with jaunty smartness. It is effected by a large, stiff wing in white, deepening into a lovely tone of pink, which extends from the top of the crown. In marked contrast with this is the soft white veil of Oriental lace, which encircles the base of the crown in folds, and is lifted up effectively in front; drooping from either side of the brim at the back in jabot fashion. A large chou of satin ribbon in the deepest tone of seashell harmoniously completes the ensemble, and serves as an intermediary between the stiffness of the wing and the clinging softness of the lace.

HANDSOME AFTERNOON HAT FROM HENESEY

SMART HAT FOR SUMMER MORNINGS

ANARCHY AND MARRIAGE

A Student of sociology, who publishes the results of his researches in the guise of fiction, states in his latest work that, whereas the European anarchist is usually actuated by political motives, that found in this country is mainly interested in matters of an emotional kind, and confirmation of this view seems to have been furnished by Emma Goldman in an address on The Hypocrisy of Puritanism made at a recent dinner given by a club of radicals in New York. According to the report of a reliable guest at this dinner, the principal note in her clamor for absence of restraint of any kind was that love should be free, and that, whatever phase her criticism of the Puritan took, she came back again and again to that as the main contention of her creed.

While Socialism is, of course, antipodal to anarchy, since the latter is individualism gone crazy, whereas the former has coöperation and regulation as the tenets of its creed, there has been a tendency on the part of some groups of socialists to favor the theories of the Goldman woman as regards the lifting of regulation in matters of the heart, and this being so, now that so many persons are playing with Socialism, and our colleges and schools are becoming more or less infected by it, there is the greatest need that parents should take cognizance of the influences that may lead their sons and daughters to regard marriage and its oblgations, or other time-honored conventions lightly. What with the example of reckless divorce as practiced in many conspicuous quarters, the radical theories made public by the daily press and the publication in widely read home magazines of articles by leaders of thought in which marriage, as at present constituted, is presented as an outworn institution, the youth of the land may well be in danger of having its respect for all authority weakened, and is especially likely to be influenced by anything that favors taking the curb off its impulses or desires. Yet what are parents doing to counteract these influences? Practically nothing, for discipline is so lax in the majority of homes of both natives and foreigners that self-indulgence and shirking of obligation are allowed free play. Women particularly have a great stake in stable conditions for themselves and their children, for to them, the rosy prophecies of the socialists and anarchists to the contrary notwithstanding, a social system founded upon whim, in which authority and precedent are whistled down the wind, would be calamitous in the extreme.

The lawlessness of youth is giving such concern to school authorities all over the land that systems of moral instruction are being urgently discussed, and this is well. But since there are certain phases of education in the moralities that school training cannot impart, besides which the ethical training in the schools must be supplemented by admonition, precept and example in the home, it is, after all, the parent or guardian who must be depended upon to combat influences which seek to exalt unregulated emotions into a rule of conduct. The fight which is now on against the stability of marriage should enlist for the defense the devoted and enlightened service of every woman who respects her sex, and who hopes for the ethical progress of the race. The campaign should be aggressive and no compromise be made with those who advocate a letting down of the bars. Marriage is not intended to be only an Elysium for the lovelorn, but a supremely important work that makes empires and republics possible, and upon which depends all that makes life itself worth living.

LONDON NOT YET AMERICANIZED—KING EDWARD AFFABLE, BUT DIGNIFIED AS WELL—CROWN JEWELS OFTEN TAWDRY LOOKING—INTERNATIONAL MARRIAGES—THE RUDENESS OF RONALDSHAY—COACHING INTEREST WANING

ONe is practically railroaded to England these days. The ships are so large—almost like our skyscrapers—there are so many means of diversion to take the mind away from the ocean trip itself that you appear hardly started before you have arrived. Liverpool is as unattractive as ever and looking all the more dingy after a glimpse of the cliffs of the Irish coast and the emerald waters of the turbulent Irish sea. The latest letter I have written was taken off at Sandy Hook, and I almost think that I am communicating by wireless.

I believe I shall find even in so short a time as two years many changes in London. I am prepared for some, but I do not credit the report that it is being Americanized rapidly. Even the stories of the famous new department store—as I believe it is called—are rather colored, and I certainly remember a shop somewhere in London where they sold American sweets and ice cream soda water a dozen years ago. I hope the unsophisticated Britisher has not yet arrived at the "Sundae." Just a week before I sailed I was obliged to go on business to Brooklyn, and in the show window of a sweets shop I saw these two signs, "Drink Our Subway Highball Sundae," and "Try Our Heavenly Hash Sundae; only you and the other angels eat it."

King Edward's Manner—The Prince a Dane in Feeling

From English friends crossing I hear that the King has aged a bit, but that he is the same kindly tactful man, although he resents anything like the least approach to familiarity on the part of any of his subjects. He is more lenient to Americans, because he understands their mistakes; but he is still a stickler as regards all royal ceremonials and prerogatives. He believes firmly in the "Divinity and the hedge;" and it is only right that he should thus protect himself as money has made extraordinary strides and new people are cropping up day by day.

And I hear excellent reports of his son, the Prince. I have always thought that he was misunderstood and I never believed the stories of his convivial habits. He has not the remarkable savoir faire of his father and he may not be as brilliant—if one can give the King that quality—but he is conservative and he tries to please, although he does not court popularity. He has the reserved temperament of the Dane. The Princess is most dignified, and having lost some of her embonpoint, is quite handsome again, although she will never be as comely as either her mother-in-law or her own mother, who was a beauty in her day, before she put on so much flesh.

As to Tawdry Jewels

Having time to read a little during the few days' transit from continent to continent, I have been somewhat amused to find long accounts in some of the weekly publications of the splendid jewels given by the European nobles to their brides. As a rule, I have found that it is difficult to obtain in Europe extremely handsome and valuable settings of any large pieces such as tiaras or even necklaces, and that the American jewelers stand very high in Paris and other capitals on the Continent. And this is no new story, as some of our artificers have been established over there for years. The foreign craftsman is likely to put too much filigree work into crowns, and he does not hesitate to use garnets, seed pearls and bits of stone in a composition. This is particularly the case with the older settings, and even crown jewels look from an American or English point of view, tawdry and cheap. So that I never put much faith in the value of the gorgeous ancestral jewels brought over by noblemen who are to marry American heiresses, especially if colored stones like rubies and emeralds are employed. And there is a trick by which impoverished members of these ancient families have replaced the precious stones with glass. And speaking of these crowns I saw by the wireless printed in the ship's little newspaper that Don del Drago, who has been some years in New York, has married Mrs. Josephine Schmid, the wealthy widow of a German brewer. I remember del Drago. He is the kind of man to be met at morning concerts and at teas in artist's studios. The del Dragos are an ancient and proud Roman family, and the old Prince—the Don's father—married one of the many daughters of the old Queen Maria Christine of Spain, by one of her many marriages.

It was he who brought two of his royal grandmother's crowns to New York to be disposed of, and I must confess about one I heard "les Diamants de la Couronne" were not of surpassing sparkling quality nor were the rubies exactly above suspicion, however they may have been above price. But that was not his fault. Such royal diadems are considered quite gorgeous abroad, however valueless they may be rated in England or America.

Marriage With Foreigners

The wedding of Don Theodoli and Miss Thaw, late of Pittsburg and New York but now of Rome, is another recent international match. The newspapers generally gave del Drago the title of Prince and they have also bestowed that of Marquis on Theodoli. He is only a cousin of the elder branch and has no title. The Marquis de San Vito, whose mother was Miss Conrad of New Orleans, will be the head of the family. However, it seems that Kentucky colonels and Italian titled personages go together in America.

But we have had so many international matches recently, and the very last is that of Charles Hatch, the brother of Cyril Hatch, who has just espoused a charming widow, a Mrs. Muller, who is a Dutch baroness. The wedding was a quiet one at Grace Church Chantry on a Friday—the last in May. Here is a defiance to superstition.

The Rudeness of a Noble

I have not as yet heard the true story of the apology offered by Lord Ronaldshay for his extraordinary remarks concerning the Granards. Perhaps by the time this letter is read—it will be cleared up and there will have been some misquotation. To speak of the Countess in a public address as a "dumped American heiress" is such a vulgar proceeding that one cannot credit anyone of breeding making such a slip or mistake, even in the heat of political argument. Ronaldshay has been to America, and from what I have always heard, is quite a decent sort of a fellow. He is the heir of the Marquess of Zetland who was at one time a gentleman in waiting to the late Queen Victoria. He was in India with the Curzons, and perhaps he may have been one of the numerous suitors for the hand of one of the attractive Leiter girls and he may have been rejected. He married two years ago. He is a Conservative and Lord Granard is a Liberal. Lady Granard is entering into politics and taking her place as one of the most notable of the hostesses in the Liberal party, for women do really take an interest in such matters in England; and I believe they are awakening to it in America. Mrs. Ogden Mills I hear is with her daughter in London. If the King made Ronaldshay apologize it is a sad blow for the latter, as it means royal displeasure, and those whom the King snubs or who have his disapproval find a hard road to travel afterwards.

Horse Interests

I lose both the Grand Prix and Ascot, not being able to be in England for the latter event. I can go to the Derby, but I have not cared to brave the mob for years, although it is quite interesting. But Ascot is so much of a function and it is delightful to be the member of a house party or to take a place near Windsor for that week. But my stay is to be so short, merely a refresher, it will scarcely be worth while to plan many trips.

I believe that while I am in Europe the famous Horse Show will take place. It is quite American, and it is arranged seemingly for the triumph of Alfred Vanderbilt and Winans. Vanderbilt has been tooling a coach from London during the Spring, and he has also taken part in a parade, but from what I learn, the coaching interest is rather on the wane in England. The names associated with him are not those of people one knows, although there were several Americans and foreigners in line.

THE COUNTESS OF ILCHESTER AND HER DAUGHTER

BY J. J. SHANNON, A. R. A. EXHIBITED AT THE ROYAL ACADEMY, LONDON

THE ROYAL ACADEMY EXHIBITION

THE Royal Academy opened with the usual brilliancy attending the private view of that august institution, this being a peculiarly useful occasion for acquainting oneself with who is in town at a moment when the whereabouts of people of consequence is still uncertain. Many familiar figures contributed to the obliteration of the pictures (the haphazard arrangement of which eloquently testifies to the inadequacy of the galleries), yet there was to be noted the absence of certain well-known folk customarily seen there—proof of the ever shrinking character of the London season.

The exhibition which with this year attains its one hundred and forty-first birthday, has all the sober and platitudinous aspects of its predecessors. It simply reiterates the fact that the English as a race continue to be amateurs in art.

Antonio Mancini's portrait of Elizabeth Williamson in the present exhibition is its single surprise. It shines on the walls like a good deed in a naughty world, was the remark of a critic of cosmopolitan openness as we fared together through the rooms. Indeed, such oxygenation of the stale artistic air as exists in the academy is owing to outsiders—to Sargent and Shannon, who England almost forgets are Americans. Their presence goes far to assuage the monotony of mediocre portraiture as well as a lack this year of certain other features that have formerly cheered if not inebriated the art lover.

It is not, however, a Sargent year. There are by that master only two portraits, instead of the usual half a dozen, a sketch and a mural decoration, intended for the Boston Public Library. In every sense the first of these portraits is that of the Earl of Wenmyss, a masterly rendering of a distinguished personality, though as to background a trifle dark and arbitrary. The prosaic frock coat and silk hat in which Sargent has chosen to paint his sitter attain a dignity that accords with the fine white-haired head and aged repose of features far more than the florid insignia of rank. The other portrait—which is of young Mrs. Waldorf Astor—is not by any means great, yet it is a crisp, fresh work, an altogether pleasing presentment of famous Langhorne beauty. The full length figure dressed in white with a pink sash stands with hands clasped behind as though meditatively moving across a room. In "Cashmere" the artist has offered an attractive impromptu of a young girl painted in seven different poses walking over a lawn with a cashmere shawl of delicate hues draped about her shoulders. The mural decoration is all the more conspicuous in that it is the only one in the exhibition. It represents against a blue background the symbolic figure in pink and gold of "Israel and the Law," harmoniously grouped, as is to be expected of so masterly a hand, and expressing in their faces—which are Hellenic rather than Hebraic—an appropriate rapt look as they hold in their hands their rhythmic scrolls. The vast work is in the form of a lunette.

Of J. J. Shannon's portraits, all green oases in the desert of commonplace, the most alluring is that of the three daughters of Francis Tennant, Frances, Dinah and Kathleen, all dark-haired and dressed alike in white with blue sashes. Two stand at the foot of a stairway with the youngest of the group seated at their feet. The expression on their youthful faces is remarkably alive and happy, and the whole conception is resonant with gracious harmony both of line and color. Among the other few remarkable female portraits is Orchardson's "Mrs. Moss-Cockle," which is as fine as anything that that aged painter has done in portraiture. White is the dominant note of this sensitive and thorough piece of work. On a sofa of faint rose-pink is seated an auburn-haired lady, in a white gown, with an ermine cloak falling from her shoulders. An emerald ornament is fastened to her bosom; and a pretty lap dog nestles on her knees. The background is in charming neutral tones. The confident smile of the sitter who has passed her first youth, is perhaps in recognition of the place her portrait is likely to take among the chef-d'oeuvres of this eminent Academician. The same artist exhibits a less successful portrait in that of Sir Lawrence Jenkins, Chief Justice of the High Court of Calcutta, a man of middle age, with a clean-shaven legal visage, and also the portrait of a young girl, of no great interest. George Henry's portrait work is likewise to be included in the small circle of the best. There are five of these and all marked by a broad and somewhat restless character of their own that has disturbed some critics. As a painter of fashionable women Mr. Henry has, indeed, plucked a leaf or two from the laurels of Sargent himself.

FRANCES, DINAH AND KATHLEEN, DAUGHTERS OF FRANCIS TENNANT, ESQ.
By J. J. Shannon, A. R. A. Exhibited at the Royal Academy

A disappointment to the general public who drop their shillings at Burlington House this year is the absence of the usual "sensation" in the way of "Christmas Supplement" art, of those inspirations of trade products which so frequently have showered guineas into the coffers of Royal Academicians. The only work that suggests the immortalizing of soap is Sir Alma Tadema's small canvas of two Roman ladies gaily splashing each other with water in a bath. Sentiment will, however, find satisfaction in many minor bids for attention. Among the more pleasing of subject pictures is "The Flight," by E. Stotr, in which the painter has depicted a peasant mother and a child on an ass crossing the moor. A father walks beside in an attitude of tender watchfulness. The suggestion of the Flight into Egypt is obvious. A somewhat belated essay in Pre-Raphaelite art is Cadogan Cowper's "Venetian Ladies Listening to a Serenade," by the author of a success of several seasons ago called "The Devil and the Nuns." Domesticity has a triumphant exposition in Campbell Taylor's "Bedtime," where a mother in mid-Victorian attire puts a delicious specimen of rosy infancy to sleep. A pseudo-classic effort of some merit is "Ulysses and the Sirens," by Herbert Draper. "The Night Piece to Julia," inspired by Herrick's well-known poem, by Charles Sims, is also among those that through their fanciful prettiness are calculated to arrest the footsteps of the passing crowds.

Of the landscapes on show by far the most considerable is the diploma work of George Clausen, deposited on his election as an Academician. This, entitled "The Interior of an Old Barn," is delightful, fresh and honest and may be said wholly to realize the faith that the painter's admirers have placed in him. Its distinction lies in the simplicity of the laboring figures in the foreground, and the soft streaming light penetrating the shadowy details of the ancient barn. There are other canvases by the same artist, but none so deserving of high admiration as this. F. Spenlove-Spenlove, whose "Alone," a picture of a wanderer who, returning too late to his cottage home, leans against the closed door over which hangs a rude cross, in the midst of a winter landscape, gave him instant recognition both in England and France, has on exhibition a work in the same characteristic vein in "Without: A Winter's Tale." "A Safe Anchorage," by Stanhope A. Forbes, is one of the admirable marines on view; and there is also notable work by Frank Bramley, George W. Lambert and one or two others; but the exhibition is anything but striking as a whole in this popular genre. Of those who have appreciably advanced a minor reputation by contributions to this year's Academy mention should certainly be made of Miss Anna Airy, whose "Scandal Mongers," a study in character, is an excellent piece of work for so young a woman.

Among those present at the private view were Prince Arthur of Connaught, Prince Francis of Teck and the Duke of Argyll who looked in early, the Prime Minister and Mrs. Asquith (the latter, dressed in biscuit color, was keenly interested in her husband's portrait, by Mr. Solomon), the Duke and Duchess of Somerset, the latter in a black gown and sables, and the Duchess of Marlborough.

(From Our Own Correspondent.)

THE HUMORIST SALON—VERY PRETTY CORSAGE FOR GOWN OF GREEN SILK SERGE—CUIRASSE OF FILET LACE FOR STRING COLOR CACHEMIRE — BLUE FOULARD GOWN EFFECTIVELY MADE

There is a plethora of pictures in Paris these days of late spring and early summer, so that one is overwhelmed with the number, the variety and the output of different schools that are shown in the great Salons and other public and private exhibitions. Wearied by hours, nay days, of critical observation of the serious exhibitions one relaxes into amusement on entering the great rotunda of the Palais de Glace where reigns the Humorists—a Salon of Gaiety!

One desires to weep alone, but one must laugh in company. It is therefore a mistake to go alone to look at the irresistible pictures that cover the walls of this Temple of Laughter. With this, its third exhibition, thanks to its organizers, the managers of the journal Le Rire, this wonderful exhibition has taken its place as one of the great yearly events in the world of art.

All Paris, all Parisian types are used as subjects for the pen, brush and pencil of the clever men—real readers of character—of the past and the present, whose names crowd the catalogue. Types of the streets, the clubs, the theatres, of social, political, artistic and philosophic life, all are taken for raillery. It is a kaleidoscope of Parisian life! Moved to laughter, often close akin to tears, truly, one may be amused here.

Not only in pictures is the world caricatured, but in every plastic medium are there grotesques, fantasies, bits of real, of comic life in wax, in wood and in plaster, marron sculptés, playthings and marionettes. Besides Guillaume, with his pimpante Parisiennes, his ironic humor, Faivre, with his comic pencil observations, and the violent drawings of Capiello are the fantastic, yet spiritual things of Lucien Métivet, and of real refinement, yet picturesque, ironic and lively, Wély's drawings. Of intense interest is the grouped work of the great Englishman, also that of the Italian, Galantoro.

Among the retrospective groups in this Salon the work of Caran d'Ache has the place of honor, marked with a streamer of crape hung on the wall above a group of portraits of himself, done by fellow artists proficient in his own art. These paintings, drawings and sketches, mostly loaned, fill a large cabinet, and it is always crowded. The retrospective exhibit of the famous German, Wilhelm Busch, shows many great events of history taking place during the long period of time it covers. It is impossible to give more than a suggestion of this interesting, amusing and instructive display of the work of the best men in their special line.

GREEN SILK SERGE WITH EFFECTIVE CORSAGE

Strolling about the Salon with her coat hung over her arm was a pretty blonde woman all in pale, dull green—the material the favorite silk serge. The skirt was long, with buttoned panels on each side. Back and front, plaits were flatly arranged to sweep full at the hem.

Extremely fetching was the corsage; low cut with short, tight sleeves, of green filet embroidered in a darker shade, and worn over a chemisette of white lingerie with narrow lace cuffs and a high lace stock jauntily finished with a lace butterfly bow set at one side.

A pale beauty, with the scarlet lips of the French woman, wore a costume of white tussor richly embroidered with coarse and fine rat-tail cording. On the sides the close-fitting body part reached a little below the waist line; front and back it widened and lengthened to the ground, covering the whole back and front breadths. Between, the skirt was laid in flat side plaits. Tiny, tight fitting sleeves, covered with the cord embroidery, ended over long sleeves of finely tucked mousseline de soie puckered into small elbow puffs, and banded at the wrists with a line of embroidery.

EXQUISITE TEA GOWN OF PLAITED CHIFFON

CUIRASSE OF FILET LACE

Equally elaborate was a costume of string colored silk cachemire, the skirt plaited fine and extremely full, under a cuirasse of filet lace of the same tone embroidered in great roses in high relief. Short in the back, the cuirasse pointed deep on the sides, and fell open in front from one large button at the bust line. Circling the high stock collar of softly folded white mull was a two inch wide black velvet ribbon; it tied in the middle of the back, leaving long ends to fall far below the waist. She carried a long handled parasol of bright coral pink silk with a wide border of large pastelles embroidered in coarse silk. Her large straw hat with feather trimming matched in color the parasol.

CERISE AND SILVER COLOR CRÊPE

Silver-colored charmeuse crêpe trimmed with soutache braid to match made a fetching costume. A little bolero cut at the neck into a deep square framed a guimpe of white lingerie; this in turn, cut round, framed another of heavy lace embroidered on the scalloped edges with cerise. A tiny bow of cerise finished the neck.

Close lingerie under sleeves with a tiny wrist band of the cerise embroidered lace finished the three-quarter long sleeves. This sleeve finish, and the triple neck finish, are particularly in favor at the moment.

WHITE AND BLUE FOULARD WITH WASHERWOMAN SKIRT

I had noted earlier in the afternoon a group of two young women seating themselves on a couch, as shown in the sketch. One wore charmingly a costume of white, blue dotted foulard silk that showed a strong individual taste in the high front waist line belting the softly crossed corsage narrowly with plain blue silk. A tiny yoke of blue net was laid over a white chemisette; a line of plain blue silk narrowly turned back, the neck disappearing to a mere piping as it descended in front. A washerwoman overskirt turned up with blue silk fastened low at the back in a handful of puckers.

DECORATIVE RIBBON TREATMENT

Of pale blue Shantung was the second costume trimmed with a cord-looped design holding a blue covered button in each curve. Rising above the round cut of the top of the corsage was a bit of dark blue ribbon. Very effective against the white of the little guimpe!

MOUSSELINE EMBROIDERED IN CHERRIES

Some quite charming toilettes have been lately worn at the Répetions Génerales. At the Vaudeville Mlle. Bray was lovely in an

afternoon gown of rose colored mousseline de soie embroidered in cherries with their pale green leaves. Worn with it was a long coat of tussor, the same shade, hemmed with black taffetas embroidered in faded color tones. It was deliciously lined with black mousseline de soie; a deep shawl collar of black satin finished the neck. Her hat was a perfect forest of black aigrettes. In the fourth act

OLD ROSE TUSSOR TRIMMED WITH SATIN BANDS AND BUTTONS—PARIS

Mlle. Bray wore a very simple, but utterly fascinating morning costume of tilleul tussor, the skirt quite plain with a blouse of mousseline de soie of the same color lightly embroidered. A straight cut, long coat of the tussor had a collar faced with black; it closed with large jet buttons. This kind of costume is almost a uniform among modish women, so that nearly everyone presents the same silhouette. One cannot wonder at its vogue when one considers its chic, its comfort, and its becomingness. With the morning costume Mlle. Bray wore a simple straw hat turned up at one side, and trimmed only with many white wings.

JEWELED ROBE OF SILVER CLOTH

Redfern, the evocateur of the modes of the past, re-constituted to modern taste, has surpassed himself in the gowns designed and worn in Lauzun. Mlle. Gilda Darthy, of superb beauty, was wonderful in her court robe of old silver cloth, sparkling with pearls and diamonds, strewn in its silk embroidery; and again in her amazon hat of gray silk trimmed with two tones of gold. The contrast in these gorgeous gowns, of a spectacularly brilliant period, was interesting in contrast to the distinctly characteristic modes of to-day seen in the salle between the acts.

GREEN SATIN UNDER COARSE BLACK NET

Particularly noticeable there was a toilette of pale, Nile green liberty satin. It gleamed enchantingly through a long tunic of coarse black net covered with far apart, black chenille dots. A border of set design, framed in lines of black chenille, effectively trimmed the hem of it, and the low-necked upper part. Odd, short, puffed sleeves of the embroidered net dropped from a long shoulder line of a round necked chemisette of unlined white mousseline de soie. There were long undersleeves of this, also unlined; they pointed over the gloveless fingers loaded with rings.

ELABORATE COIFFURES FOR DAY WEAR ONLY

Naturally with the large hats worn there must be an elaborate manner of hair dressing in order to support them. The hair puffs out all around forming a frame for the face under the shade of the hat brim. But in the evening all this is changed. Then the hair is plainly and softly folded about the head without puffs, curls or braids. How it is managed only the hair dresser knows, for it must require great quantities of hair, the effect, however, is simplicity itself.

ENGLISH EMBROIDERY GOWNS

In a trousseau being prepared for a June bride I have seen delectable toilettes. There are summer gowns of English embroidery lightly a-jour, but hemmed deep with heavy work. One has two skirts, each gathered full, and hung straight, one over the other. A round waisted girdle, pointed at the top edge is of rose colored silk embroidered in darker shades half its width; the other half, the lower, is hemmed inch wide with darker silk. This is the whole trimming scheme.

TUSSOR GOWN

An old rose tussor, shown in the illustration, is prettily trimmed with a little self toned embroidery on the corsage, and at the bottom of the belt. Satin bands and buttons outline a yoke, a tablier on the skirt, and trim the long sleeves.

PAINTED DECORATION ON TEA GOWN

The chiffon tea gown, shown in the picture, is of faintest lavender decorated with painted roses in pink mauve tones. A tunic of lace applique points gracefully long. Bands of lace caught together with pale blue ribbon form sleeves. Wider ribbon is passed through slits in the lace at the waist line.

M. A. F.

FETCHING LITTLE FROCK OF PALE BLUE SHANTUNG AND A PRETTY DOTTED FOULARD WITH THE QUAINT WASHERWOMAN OVERSKIRT—PARIS

Photo by Felix

DINNER GOWN, BY BUZENET

Robe of Alencon lace in ochre over an underdress of mousseline de soie in bois joli or rose color. The corsage and lower part of the skirt are embroidered with silver threads and black jet.

GLIMPSES

NEVER—

Before has the glitter of gold and the shimmering of silver been taken into such high favor by the smart woman for summer gowns and hats. By daylight nothing so garish is meant to be worn—but it is when under electric lights—as well as by the light of the moon—that this metallic sheen is to look its best as it Orientalizes the summer beauties in a novel way.

THERE IS HOPE—

That the basket hats will become so unsupportable and so like head ovens—when the summer sun arrives in earnest—that the most hardened case of defiance to the laws of the fit and beautiful will have to succumb, and seek a more rational style of headgear, as well as a cooler and prettier model for her head dressing.

WHAT—

To do with old silver or gold is no longer a problem—which is good news to those (of whom there are many) whose over-supply of both, but especially of silver, has heretofore been a nuisance. What with bridge prizes, Easter and Xmas gifts alone—the individual's or recipient's accumulations become serious—many of the articles being of little use—and very soon do they become an eyesore. A clever owner of this over-plusage solved the difficulty by turning her silver over to a well-known jeweler who had it put in the melting-pot and afterwards converted into a handsome single row neck chain of graded silver beads—with earrings to correspond—a single ball for each ear—with an inset diamond of fine quality in each ball. Worn with black gowns the effect is exceedingly smart. Gold melted down serves for neck chains, or beads.

FOR—

Ceremonious dinners, flowers are the choicest under all circumstances, but for a little dinner one may indulge in something rather fanciful in the way of table decoration. Miniature Japanese landscapes may be charmingly carried out if one is clever enough to execute them to perfection. Otherwise, it is best to allow a good florist to have the order—as he can command Japanese talent—and will insure the hostess of the occasion against disappointment.

WE SEE—

At the races, large wraps or cloaks of the all-enveloping kind. They are chiefly made of coarse nets, having for front and bottom borderings a wide bias of satin which either matches the net or is in pleasing contrast. It is to be understood that this cloak novelty is not lined, it being intended that the figure and gown should show through the wide open meshes very distinctly. Therein lies its chic. These nets—usually in color—combine with the color of gown.

THE SASH—

Is again in high favor. For example: a long coat of blue serge is threaded about the hips with a wide soft black ribbon; it drops low on one side, knotting once, and hanging fringed ends. On a costume coat of willow green tussore a sash of darker green silk folds in surplice fashion over the bust to shape a waistcoat. At the waist line the coat is held by one large jet button; the sash reappears through slits in the side seams and ties either in the middle of the back, or at one side.

HAT PINS—

Are blooming into a splendor of blazing stones; great topazes, emeralds, pearls and turquoises all, of course, imitation, but mounted with exquisite art.

Photo by Felix

NEW MODEL OF LAFERRIÈRE

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 1076

THE TOTS OF
FOR DESCRIPTIONS

TOILETTES OF A DAY

DESCRIPTIONS SEE PAGE 1076

WHAT SHE WEARS

THE SILK COAT—LACE COATS—WHITE AND COLORED NET COATS—PANNIER SUGGESTIVE OVERSKIRTS—FAVORITE MATERIALS AND TRIMMINGS FOR THE TAILOR MADES

Among the irresistible single articles of what may be put down as smart modishness this season is the silk coat. Nothing gives a better finishing touch to the ensemble of skirt and hat, nor is any other garment capable of producing a more charming gradation of self coloring. Of whatever material the skirt may be—cloth, silk, satin, or of chiffon lightness, or let the color be gray, blue, mauve or gray-green—the coat silk will show its beautiful shading capacity by making a delightful contrast. Then other varieties of the one fixed color appear upon the hat and in its trimmings, so that the costume becomes a dream of harmony. In point of style, these silken coats require the surface to be covered pretty well with handwork and passementerie applications, the latter in shaped pieces, tassels and loops.

LACE COATS AND THEIR TRIMMING

Colored and black lace coats, having net foundations that are overwrought with designs by means of silk cords, soutache, narrow fancy lace braid and embroideries as well, are the midsummer feature of full dress for afternoon wear. They slope off from the low collarless neckline in front, slanting down into a broad sweep of round corners, which gives a dressy lightness to the coat and shows off the entire front of the gown with which it is worn. Black lace coats are worn with black gowns, with black and white silks, foulards, mixed black and white voiles, or net gowns in the same combinations most effectively. Black lace coats may also be worn with certain shades of gray, copper and fruit colors, but the gown must be kept free from any interposing contrast, except that of the black coat. A black hat will in that case be in the best taste, as the gown, whatever its color, is quite sufficient with aid of parasol to match for driving. It is to be remembered that when park driving in the afternoon this dash of color from a parasol beautifies the picture, if it is in harmony. At times a contrast serves this pretty purpose, but that requires careful study. This same brilliant parasol, if carried with the same toilette or costume on the street, would be ruinous, the result being a startling look of loudness and unsuitableness. These are a few of the points that women must have at their finger ends in order to be always "fit" and well dressed, whatever the occasion.

RAISED DESIGNS ON NET COATS

Besides these colored silk coats, and black and white lace ones, there are coats of white and colored nets, both coarse and fine, having highly raised designs executed in silk embroidery traversing their surfaces so completely that nothing else in the way of trimming is required, as the design includes even the entire edge finish. These coats are to be the summer watering-place afternoon parade dress, in rose-pink, in light shades of blue, mauve, buff, green and wood color, while worn with gowns to match in color and of diaphanous fabrics. The effect is at once airy, cool and charming. White net coats are very smart, trimmed with gold laces and gold band embroidery tracings combined for elaborate bandings, while the main surface of net is wrought with a gold shade of silk embroidery touched up lightly with gold threads. Then come the real lace coats in black and in white Irish laces, the Limerick ones being light and pretty. Cluny and Lièrre laces must be also included.

Moyenage frock of mauve batiste. The sleeves and corsage are trimmed with a fringe of mauve colored cord balls. The heavy mauve linen corsage around the hips has hemstitched edges and large medallions of eyelet embroidery. The hat is of deep violet straw, trimmed with black gauze and cut jet ornaments.

DYED LACES MADE UP EFFECTIVELY FOR COATS

Many of the heavy machine laces are dyed and made up to order into coats, and intended to be worn with heavy linen skirts to match, for short suits. Golden copper browns and amber tints look well so treated. With the real lace coats and the other fine lace varieties in general, flower trimmed hats, together with the lace "Corday" or "Charlotte" hat, is the wear. Beautiful are those, the foundation of which show sprigged or dotted nets, some of the brims trimmed with a drop flounce lace edged, other brims shirred or side-plaited. Big soft satin bows in a pale color, with or without crown bands, are a favorite trimming with the addition of lace or flowers. A simple large rose never fails to be effective, as well as becoming, when the wearer has an imposing presence. Or if she is very tall and willowy she may wear a large size "Charlotte."

PANNIER EFFECT OVER DRAPERY

If one is observant she may detect among the many superb ceremonious evening gowns turned out by the leading houses in town a tendency to carry skirt drapery so as to suggest pannier loops. Take this exquisite creation belonging to a recent bridal trousseau. It consisted of a gown of silver tinted satin, so near was the shade to the finish tone given to choice silver and which no other description would answer as well. The long train skirt was untrimmed and there was a short-waisted low bodice. This bodice was flatly covered by a coral guimpe, which was shimmering with a woven gold thread design throughout. In the back this bodice was made to lap over, forming a V-opening, and afterwards fell down into two broad scarfs seemingly, but in reality were one continuous scarf, which was turned into a tunic loop end by an over folding in the middle of its length low on the back of the skirt, and then brought up to the waist to be invisibly hidden. A short sleeve cap was the shoulder finish, but that, too, was treated as a part of the back scarf on either side. A broad belt of gold ribbon gave the bottom of the shimmering bodice its smart connection with the gauze skirt, and this belt ended with a diamond buckle oblong in shape on each side, leaving the hanging tunic scarfs quite free.

A short loop end of this gold gauze ribbon fell below each buckle with tassel effect. The sleeves of the gown were long, close fitted to the arm and matched the skirt, having a shirred cross drapery to give them perfect ease and grace, while at the edge of the long wrists a finish of the gold scarf gauze was prettily executed. Charming to a degree was this lovely gown, without a break in its classic line, leaving the perfect beauty of the figure to be admired in its youthful grace.

LINENS AND CORDED FABRICS FOR TAILOR-MADES

Solid linens and corded fabrics in white and colors, tailors are favoring for two-piece coat and skirt, as well as cuirasse costumes, to be much affected both for yachting, launch lunches and short day sailing occasions. Soutache braiding and crochet buttons are favorite trimmings.

Fawn colored serge, fastened on left side under braid and embroidery in same tone. The corsage is of Alencon, with tucker of cream colored tulle. The cuffs and revers are of black satin. Hat of Havana straw, with two black feathers and veil of black Chantilly.

COOL LITTLE FROCKS FOR SUMMER MORNINGS

FROM MRS. COPELAND

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 1076

SEEN IN THE SHOPS

[Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped addressed envelope for reply, and state page and date.]

Bathing suits have discarded the gaiety which they took on a few seasons ago and are now appearing in most dignified and quiet colors. Sharp contrasts are avoided; everything being subdued and inconspicuous, points that have of course always been in really good taste, whatever

FIG. 1

the fashion of the moment. Princess effects are good, as the figure needs as much lengthening as possible when it appears in shortened skirts. This year there is a return of plaited and kilted models following the departure of directoire lines.

IN PLAID TAFFETA

Silk, though something of an outlay in the first place, is one that pays in the long run, for if one gets a suitable weight and quality it will keep its color and outwear several suits in less desirable materials. As long as there is any of it left it looks well. That shown in the first sketch (Fig. 1) is in a most attractive plaid, a dark blue background on which is introduced red, green, brown and white. The same may be had with green as foundation. A princess panel forms the front, with a flat stitched belt around the back and sides. Fine tucks follow the entire length of the panel on each side. Over the hips the cut is bias. Both panel and tucks are released at the knees, which gives plenty of fullness in the skirt. A short puffed sleeve is held in by a tight straight band. The fastening is in the back with hooks and eyes, beneath which is a wide flap, so that the closing is neat and secure. Price, $25.

NAVY BLUE SILK

A chiffon finished taffeta is chosen for the original of the second drawing (Fig. 2). Over the shoulders the waist is laid in two broad pieces which come down to the belt. Between these is a tucked plastron. Just below the shoulders both back and front and at the top of the plastron is placed a zig-zag line in blue and white soutache. The neck is square and medium low. Tucks are seen in the skirt all around to hip depth. This sells for $15.

EMBROIDERED MOHAIR

Very smart and reasonable is the third model (Fig. 3). The waist and bloomers are in one, with a separate plaited skirt, which fastens on at the waist. Black with a white dot is its color, with black taffeta revers and tie, on which is seen a braided design in white soutache. The bodice portion is plain and full, with two tucks over each shoulder. Price, $14.50.

BATHING ACCESSORIES

The brilliant colors that are missing in the suits themselves have appeared with redoubled force in caps and shoes, and one may find any variety to choose from. One of the best caps is presented in both pure silk and mercerized fabrics. It is three-cornered handkerchief in shape, with a gathered ribbon cap on its underside. The corners are tied at the front in a bow. This model is both becoming and practical. It is to be had in scarlet; in either black or blue with large white polka dots; in any number of plaids, as well as in sober navy blue or black. In silk it costs $1, in mermercerized materials 75 cents. A cap already put into shape, with loose ends that tie, costs 60 cents. Maroons and pinks seem favorite colors in this style. Plain rubber caps cost 25 cents. A decided novelty is a colored rubber cap shaped like a mortar board, a square crown, with a hanging tassel in silk fringe. Dark green and black are shown in this. Price, 75 cents.

Expert swimmers prefer a diving cap to any other as the best protection to the hair when feats in the water are undertaken. These are practical but not beautiful and sell for 40 cents. All kinds of bags are on hand in which to carry the bathing suit and all its accessories to the bathhouse. Checks are seen in various combinations and blue, black and red in the solid colors. The materials used for these are durable cotton goods, impervious to water. Price, 50 cents.

BATHING SHOES

In bathing shoes there are two models that are popular. One is a cork-soled white canvas shoe with a piece of the material running up the back of the ankle and lacing around with scarlet tape. This is effective on the youthful and slender, but is not to be chosen indiscriminately. It sells for $1.10 the pair. The other shoe is a regulation Oxford tie, made in any suitable fabric. These come in sets in plaid cheviot with a silk cap to match, each bound in white, at $3.50 the set. Blue and black are also procurable in sets. For those who go in bathing only occasionally there are good inexpensive shoes at 50 cents the pair.

SHOE LACES THAT WEAR

I do not know of anything more annoying than the poor service given by the majority of shoe laces. After they are worn a half a dozen times the slightest pull breaks them. A really good quality, however, has been brought to my notice that sells for 25 cents the pair, and is guaranteed to wear for three months. It is a combination flat and tubular braid, all silk, rich and heavy in texture, the ends open and having a stout metal point that will not pull off, and the middle part doubled over into a strong narrow tape. These seem to have the virtue that has been looked for in vain in shoe laces. They come in black, white and wine color.

COPY OF FRENCH WAIST MODEL

One of the most distinguished and exclusive waists of the year is reproduced in white lawn at $6.75, the copy being so good that it shows up well beside the original, for which are asked from $18 to $20. It is the insets and pipings of a black and white striped muslin placed crosswise that give to this blouse its originality and style. Two-inch wide bands of this are carried down either side of the front, with a tiny lace insertion where they are let into the material Full length groups of fine tucks are put on either side of these. At the middle is a box-plait, fastening with black jet buttons, and piped on either edge with the black and white. The high collar of the material has two bands of the black and white, with a plaited frill of white at the top, and the cuff of the long sleeve is the same. The upper sleeve is tucked around in groups. A very pretty jabot finishes the neck, this edged and intersected with the striped muslin. Across the shoulders, both back and front, there are pin tucks that extend down to yoke depth. The blouse is exceptionally smart.

INEXPENSIVE FRENCH COMBINATIONS

One can get hand-made petticoats and corset covers at very low prices, and anyone who is fastidious and discriminating

FIG. 2

prefers the simplest of French models to cheap elaborations in common lace and machine work. And the imported garments, even the plainest, are cut according to the best patterns. In French nainsook there is a combination that sells for $4.75, fine and sheer in quality, with scallops at neck, armhole and skirt flounce. This last is attached by a fine beading.

CRETONNE TRAVELING CASE

Added to the usual pockets for toilet implements there is in this one a full length pocket on the back, lined in rubber. This makes such a convenience more than ever useful, giving a safe receptacle for even a large bath sponge. It comes in pink chintz bound in pink tape, in blue and also other colors. Price, $1.75.

FIG. 3

GINGHAM ENVELOPES

lined in rubber and containing one wash cloth sell for 25 cents. The flap fastens with a patent clasp.

SPONGE BAGS

large and roomy, in blue and white block checks, cost 25 cents.

NEW BRIDGE PRIZES

Original and at the same time useful are these novelties. Silver ash trays are presented in the shape of hearts, clubs, spades and diamonds, each standing quite high upon their feet. For the card table nothing could be better. Solid silver is used in them, and the price is $2.75 each.

CARDS FOR THE TRAVELER

Two small packs of celluloid playing cards are enclosed in a silver box. This is a most attractive gift for the traveler who is fond of solitaire or bridge, and the case and its contents are so small that it takes up but a wee corner in the dressing bag. One is surprised to find the set so inexpensive, it costing only $6.75.

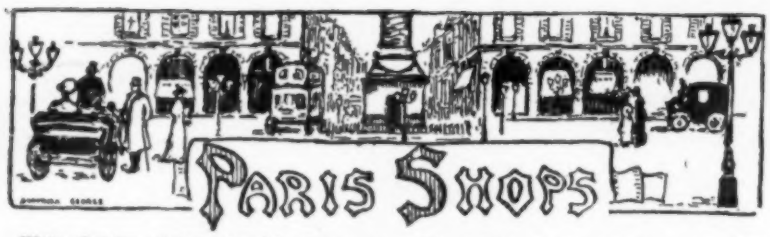
SILVER PIN STANDS

These are a novelty for the dressing table, designed for the card board cube of squares filled with pins. The shape is like a bill file, a round weighted base with an upright shaft that pierces and holds the box. Two sizes come, one at $1 and a smaller at 75 cents.

SMART SUMMER FOOTWEAR

FROM O'CONNOR & GOLDBERG, CHICAGO

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 1076



[Note.—Readers of Vogue inquiring for names and addresses of the shops in Paris where articles are purchasable should include a stamped and addressed envelope for reply and state page and date.

THE increasing refinement of modern living imposes a note of real artistic merit in the arrangement of the dining table, a note designed to give pleasure to the eye, and to the mind, as the menu gives it to the palate. In luxurious fashion, with studied elegance, the linen cloth of classic weave is decorated with old Bruges or Venise lace and laid transparent over a delicate color, pale rose, or yellow, the color harmonizing with the scheme of the lighter decorations. In these splendid cloths hand embroidery also plays an important rôle set in the charming melange with the lace.

HANDSOME DOULTON WARE JAR

In weaving cloths for round tables the Louis XVI patterns are most used. For long tables the Empire designs are best liked. To be quite correct, however, the design must accord with the other decorations. Napkins of the same hand-woven linen are a-jour at the edges and adorned with raised monograms. They are large. The French napkins are like small table cloths.

Designed for a table seating six persons is a cloth of white satiny linen crêpe. A wide hemstitching borders it. The sketch shows the rest of the decoration massed in the middle; squares of heavy raised embroidery, grotesque figures and animals alternating with others of heavy Venetian lace. This cloth is two hundred and twenty francs.

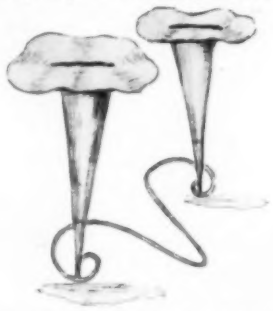
Of satin damask of the same length is one with a similar decoration in the corners only of rich embroidery and lace insets, in two shades of white, for one hundred and fifty francs. The napkins to match in either French or American size are respectively eighty and sixty francs a dozen. Of greater elegance is a cloth of linen crêpe, splendidly ornamented with embroidery and ecru lace motifs. This is three hundred francs. A luncheon cloth and a dozen napkins, at one hundred and seventy-five francs for the set, is beautifully embroidered in colors—delicate mauve and gold color in a charming Persian design, with much character but unobtrusive. Higher in price, one hundred and sixty-four francs for the cloth alone, is one embroidered in yellow mimosa branches; pale pink roses are depicted thrown loosely among the yellow at the corners.

On an interesting old street are cosy rooms devoted to the sale of the fine needlework of reduced gentlewomen. Here are exhibited the finest of hand-woven lace and embroidery, applied to table, bed and personal linen, and all at wonderfully reasonable prices.

The lingerie cushions, foot stools and lamp shades for the boudoir are fascinating. The lamp shade shown in the sketch, of white linen, lace and embroidery, hung over any color desired, is seventy-five francs. Larger and smaller ones are in proportion.

With the shorter, more simple dinners that have become the mode it appears the luxury and the variety of the table decorations and the fittings have increased. As table decorations flowers are, I believe, far less used in Paris than in New York. Their place here is taken by groups of Saxe or other rare porcelain, bits of fine old crystal, rare silver, or the dainty Tanagrée statuettes.

These little plaster statuettes or biscuit groups ornament the centre of the table, posed on the crystal lake. They stand at the corners or surround the flat glass, relieved by tiny vases holding an odd flower



SILVER VASES FOR PLACE CARDS

or two. The effect is quite charmingly personal because so capable of variety. At a shop—a veritable museum—where the finest table decorations are sold, I was shown a biscuit porcelain centrepiece, quite large, called the Triumph of Bacchus. Beautifully designed, and full of an airy grace, it was pictorially decorative. The price is one hundred and fifty francs. A smaller biscuit group, a Faun and Bacchante, designed for the same purpose, is eighty-five francs. A temple of Trianon of bronze and crystal, with the mirror foundation, is eight hundred francs. Of splendid old Saxe is a Temple costing nine hundred and fifty francs. There are vases of veritable Saxe for thirty-five and fifty-five francs. And fascinating boudoir lamps ready to be fitted to oil, gas or electricity, in lovely porcelain, with shades matching exactly in color and design the porcelain of the lamps. These vary in price with

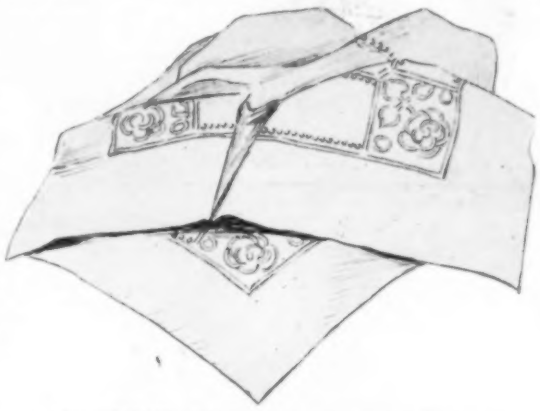
LINGERIE LAMP SHADE

the size—three hundred francs, one hundred and fifty and ninety francs. The shades are forty-five and fifty-five francs.

Of greater elegance is a porcelain lamp at one hundred and eighty francs; the shade to match at seventy-five francs.

SILVER PLACE VASES

To mark a place at table are silver-plated vases shown in the drawings. Two small



SATIN DAMASK CLOTH WITH EMBROIDERED CORNERS

ones are held together by winding silver wire that forms initials. Single ones are arranged to support the name card, or a menu. They are twelve francs fifty each.

At this house, where constantly are launched novelties of every description, I was enchanted by menu and name cards beautifully painted and wonderfully varied in decorative treatment. Trailing splendid feathered tails over green grass, posed grandly on old terraced steps, or standing against great antique vases, their green and blue iridescent feathers massed in gorgeous half circle, like an aureole, are picturesque peacocks decorating one side of a card four inches wide by nine inches long. Price, four francs each.

DOUBLE SILVER VASE WITH INITIAL

For Christmas doings are smaller cards decorated with a branch of mistletoe, its white waxy berry and dull green leaf painted utterly true to nature. Seventy-five centimes these. There are other cards that suggest dinners at country houses or hunting lodges, picturing wide-mouthed fireplaces in which burn great logs. The chimney-piece is a copy of a famous one. These are marked at once franc, eighty centimes. There are all manner of fancies pictured on these cards, notably one across which a red motor is dashing. This one is two francs fifty.

On exclaiming at the absurdly low price of these painted cards, perhaps with a touch of rebuke, distressed by the thought of hidden talent starving in an attic, I was smilingly told that the firm find it extremely difficult to get their orders for such things filled, even with the offer of good pay for special work. It would seem, then, there is a small field not yet exhausted if one's desires are moderate, while pursuing higher but elusive art.

RED DOULTON WARE

Flamme Rouge is the name given by this firm to magnificent specimens of Doulton ware of which the best pieces are reserved for them. The tone is a deep, rich, gorgeous red, flecked lightly at the top and deepening at the base nearly to black. Particularly striking is a tall vase of antique form shading dark, from clear bright red at the top. The sketch suggests the decoration—a desert; there is the Sphinx, tall palms splendid against the red, camels and their drivers. The price of this really fine specimen is two hundred and ninety francs. Of large, round, squat form is another depicting on its red glow a peaceful English landscape, with an old Abbey church, fields and shady trees. This one is three hundred and seventy-five francs.

These vases strongly suggest English house furnishing. Indeed, Maple, the favorite English furnisher and decorator, uses many of these beautiful red things. No two are alike. There are small vases showing the exquisite shading of the large ones, but with no design. One about five inches in hight is thirty-five francs.

A second one at forty francs, a bit larger, is in a deep yellow, exquisitely marked with green. Still another, twelve inches high, is in exquisite gray and blue, dainty beyond description. This one is fifty francs.

There are tea and coffee sets of this ware in plain colors, deep red, rich blue and dainty green. A set, placed on a nickle stand, attracted me and I asked the price. Complete, with six cups and saucers and two plates, arranged on a slender stand all glass and nickle, with a handsome nickel kettle, tea and hot water pots, the price is three hundred and fifty francs. A glass tray that is fastened to the lower part to hold the three large articles may be detached and placed on any table.

Of similar make, built in three tiers and all of glass and nickel also, is a liquor and coffee set. Besides the set of six cups and two plates there are two decanters of cut glass and eight glasses. The china is of the plain blue Doulton ware, but it can be replaced with any color desired. The price is three hundred and fifty francs.

BACHELOR'S TABLE

For a bachelor's apartment is a stunning spirit table of fine mahogany, beautifully inlaid on the edges. Closed, it is an elegant Chippendale cabinet the hight of a table. Open, the top turns back to lie flat. It is lined with a white china slab and all the interior fittings are of glass and nickel. There are boxes for cigarettes, cigars and matches. Decanters for wines, spirits and liquors, all of glass, nickel bound, and there are three sizes of glasses. I have to confess that in my admiration for this admirable piece of furniture the price was forgotten.

SCHOOL OF DECORATIVE WORK

A young Russian who has had a brilliant artistic season in the decorative arts, and who gained the Concours Decoratif at the autumn Salon, has opened a school. A course for one month, three lessons a week, will be given for thirty francs. Private lessons are five francs each.

His work comprises embroideries on coarse, hand-woven linens, in silk, twine and metal threads and applied work, as well as metal designing and executing. This man's work displayed is splendidly decorative for panels, hangings, wainscotings and friezes.

SINGLE SILVER VASE

DAINTY DRESS ACCESSORIES

At a smart novelty shop I saw exquisitely fine, hand-embroidered and hemstitched glove handkerchiefs with a narrow border composed of flying birds or odd insects mingled with pretty flowers and leaves. A tiny initial lurks in one corner. The price is only one franc fifteen each.

I saw here attractive new belts for tailored gowns in dull suede, showing particularly well against cloth. In charming colors they are soft and in crushable widths fastening in front with a clasp, appropriately tinted, of silver gilt. From

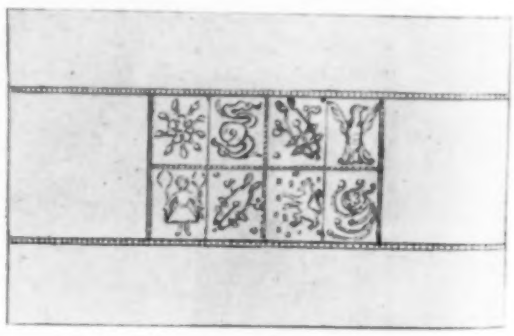


TABLE COTH EMBROIDERED IN THE MIDDLE

each side of the clasp fall lengths of the suede cut into narrow strips that reach nearly to the knees. Others have narrow strips of the leather showing plain spaces, alternating with slashes, to finally end in a slashed fringe ten inches long. Still others had a square flat pocket, just below the clasp, with its single flap held by a small colored stone.

I particularly admired a belt of lovely purple suede, soft as cloth, with a clasp of old silver set with amethysts. The button clasp of the small pocket was composed of an amethyst. A belt of green suede was dotted all over its flexible surface with steel nail heads, and there was a steel clasp. Tan and mustard color had gold washed clasps and topazes. The belts with pockets are twenty-seven francs, those with fringe only are eighteen francs.

THE SHORT WAIST AND THE LONG WAIST ARE EQUALLY FASHIONABLE

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 1076

HAREMLIK: SOME PAGES FROM THE LIFE OF TURKISH WOMEN. By Demetra Vaka (Mrs. Kenneth Brown). Houghton, Mifflin & Co. $1.25 net.

Mrs. Brown, according to indications in her book, is a lady of Greek origin and Christian faith whose family has lived in Constantinople since the latter part of the Middle Ages. She does not say that her ancestors have all been Christians, but so much she implies. As a child and young girl, however, she lived intimately with Turkish families of Mohammedan faith, and knew the life of the harem. Returning after a long absence from Constantinople, she took up again for a time her old intimacies, and this book is a record of some things that she saw and heard. She takes her reader from one Turkish family to another, showing in succession the harem with two wives both devoted to the husband and neither exhibiting jealousy of the other; the divorced wife, whose husband unjustly accuses her while she still devotedly loves him; the wife who has encouraged her husband to take other wives, but has easily maintained her primacy in the harem; the advanced women, who meet to agitate for the suffrage, and one of whom contemplates her approaching marriage with indifference; the slave girl who unwillingly faces marriage because she does not wish to be separated from a beloved mistress. Those who have known nothing of Turkish life will find the book full of surprises. Their notions of slavery as it is in Turkey will be much changed, and they may even understand, though they will hardly tolerate, the institution of polygamy. Other social relations of the Turks will also be placed in a new light, and on the whole Turkish life will appear better than most American readers have conceived it. Mrs. Brown's book is one of absorbing interest. She tells us that it is essentially true throughout, though she has taken some liberties with the sequence of events. Perhaps she would have done better to employ a purely narrative and expository style rather than to attempt formal dialogue, for the latter smacks of fiction.

AN ADVENTURE IN EXILE: A SENTIMENTAL COMEDY. By Richard Duffy. B. W. Dodge & Company. $1.50.

We have here a gracefully written romance which is concerned largely with the social life of the Parisian colony of wealthy pleasure seekers from America. We meet a number of charming married women, whose husbands are apt to be negligible quantities, if not already relegated to the ranks of the "dear departed," and a few mildly interesting men of good breeding. The characters, if not actually engaged in making or receiving amatory proposals themselves, evince an abiding interest in the affaires du cœur of their intimate friends. These amiable people are encountered at smart functions or during the relaxation of play and sport at Trouville and elsewhere, and if but slightly impressed with the sincerity of sundry tentative love passages, the reader is at least regaled with some of the cleverest and most sparkling dialogue read in fiction these many years. To be epigrammatic with absolute spontaneity, or, as it were, unconsciously, is a heaven-born gift which Mr. Duffy possesses in a marked degree. It is a pity, though, that the leading characters in the story are scarcely worthy of their dialogue.

The significance of the title is not realized until the romance is advanced about one-third. Lloyd Avery, the hero, a rather nice sort of a chap of a conventional type, hies him to Normandy to escape for the nonce from the boresome limitations of fashionable existence, and finds refuge in what he calls Chateau d'Exil, otherwise a queer old country house kept in order by Mère Lafosse and a peasant maid named Zoë. The most delightful chapter in the book is the eighth, in which Avery sets forth his first impressions in a long letter to Mrs. Herbert. Some day we shall endeavor to visit Chateau d'Exil ourselves, if only to become acquainted with Mère Lafosse—"one of the homeliest and most likable of women," who had secret and captivating ways of preparing eggs, not to mention onion soup, and was a natural ruler of men. Then, too, there was Zoë, the gauche yet faithful and patient Norman slavey, the tale of whose disappointments in love makes infinitely pathetic reading.

While in Normandy, Avery fell a victim to the gentle lures of a mysterious lady, who unwittingly led him a tortuous course through many places.

Mr. Duffy has written a work of decided charm in a polished style that gives constant pleasure, his sympathetic and picturesque account of the simple life in Normandy being far more convincing and humanly interesting than the chronicle of the frivolous doings of expatriate Americans in Paris and at fashionable resorts.

THE PLAYHOUSE AND THE PLAY, AND OTHER ADDRESSES CONCERNING THE THEATRE AND DEMOCRACY IN AMERICA. By Percy Mackaye. New York: The Macmillan Co. $1.25.

Mr. Mackaye's addresses acquire sufficient unity to make up a self-consistent volume by reason of their sounding the note of protest against commercialism in the theatre. His thesis is that the playhouse cannot be an effective educational institution any more than the university can be such if it is to be primarily a "paying" institution. This parallel between playhouse and the university, however, is far too closely drawn. Education is the primary purpose of the university, but it is only the secondary purpose of the playhouse. If we ever reach the point when men and women are not tired at night after a day's work, perhaps we can have a mainly educational drama, though the consummation is hardly to be wished. It is desirable, however, that we have a subsidized theatre, as we already have a subsidized opera. Mr. Mackaye again draws a parallel between the museums of pictorial and plastic art and the theatre, pointing out that skilled artists pass upon the objects that shall be admitted to such museums, while commercial managers determine what plays shall be produced. Here again the parallelism is not so clear as he would have us believe. He forgets that the museum has a double function, as ministering to education and to pleasure. A properly equipped and arranged museum of the fine arts furnishes to the serious student of art an opportunity for intelligent comparison of artists and schools of art, methods, materials and effects. Few of the thousands who annually walk through a museum such as the Metropolitan learn anything of great value as to the many fine arts there represented, and the display open to the general public is only a small part of the treasures kept for the instruction of students. The collection as a whole is far over the heads of most fairly educated visitors. The playhouse is not a dramatic museum, and its relation to the public is vastly different from that of a museum. It would be a most interesting thing if we could have an endowed playhouse where the whole development of the English drama could be shown every season, with revivals of the best plays from the time of the mysteries to the dramatic masters of to-day. Gammer Gurton's Needle, however, would interest comparatively few of us, and even Ben Jonson's Alchemist would be for the knowing rather than the many. Such a playhouse would perform the educative functions of a museum, but not its pleasure giving functions to the mass in all walks of life.

We like bad plays in this country for the same reason that we like bad novels, cheap verse if any verse at all, rather crude humor, ragtime music, and showy pictures, because we are not an art-loving and truly cultured people. The English language contains the noblest mass of modern poetry, but it is mainly the heritage of the few, rich and poor, who truly love poetry. The English-speaking peoples have produced little good music, and not much good painting. Since the middle of the Seventeenth century literature and the English stage have been most of the time divorced. In that long period of divorce, however, most of the considerable English poets have done some formal dramatic writing, though few of their plays have been staged or being staged have proved popular. The art-loving Continentals have had good popular music and a brilliant stage.

Mr. Mackaye thinks he sees signs of a return of literature to the English and American stage, and certainly his own plays are notable attempts to further the remarriage of the two. Before it can take place, however, our people must have a general education in the fine arts. The Educational Theatre for Children is doing something in this direction, and some of our musical societies are helping toward culture in a kindred art. Nobody seems to be doing much for poetry, however, and the picture shops most gazed at are those that display the poorest wares, except when a transitory wave of popular interest rises at the coming of some such pictures as Sorolla's. The drama is really not worse than other arts, and a great playwright will probably prove a "trust-buster."

THE MISSIONER. By E. Phillips Oppenheim. Illustrated by Fred Pegram. Little, Brown & Company. $1.50.

Mr. Oppenheim's latest "thriller" marks a decided advance upon most of his previous work, and yet it is woefully disappointing. Regarded purely as a sensational tale, based on a more or less hackneyed formula, The Missioner amply meets the usual requirements of a fairly ingenious plot and a succession of exciting incidents. But, strange though it may seem, the opening chapters of this story lead one to expect a forcible, thoughtful novel of real life, that, however exciting, should lie well within the confines of probability. In fact, the author had the chance of his lifetime to write a rattling good yarn with a touch of mystery after the artistic manner of—let us say, fine old Wilkie Collins; but, alas! as soon as he transfers the action from a peaceful English village to London and Paris, the cheapest kind of melodrama holds sway.

The hero is introduced to us as a manly young enthusiast who, having imbibed the sentiments of a healthy socialism while at the university, has become a missioner with ardent hopes of awakening the rural masses in England to a sense of some of the better things in life. Planning to initiate his campaign of uplift in the little village of Thorpe, Victor Macheson meets with the antagonism of the aristocratic and fascinating Miss Thorpe-Hatton, to whom practically the entire community pays rent. The youth held his own splendidly in the course of a difficult interview with the scornful young lady of the manor, and logically he should have achieved his aim in good time; but unfortunately for the schemes of uplift, the heroine developed a secret admiration for Macheson, and being self-willed and a most audacious flirt to boot, she coolly proceeded to play with the young man. At this critical juncture Mr. Oppenheim elects to cast restraint and common sense to the four winds and promptly opens wide his customary bag of melodramatic tricks. Miss Thorpe-Hatton has a lovely time with the ex-missioner, who also embraces opportunities to study fast life with questionable associates in London and Paris.

In the end both the lively missioner and the highly unconventional young mistress of the manor regain their senses, and we leave them rationally engaged in poring over plans for a Convalescent Home at Thorpe. The story is interesting, but why could not Mr. Oppenheim, just for once, have seemed to realize the sweet decency of restraint and verisimilitude?

THE FASHIONABLE ADVENTURES OF JOSHUA CRAIG. A Novel. By David Graham Phillips. D. Appleton & Company. $1.50.

Joshua Craig described himself truly when he says to his friend Arkwright, "I'm a wild man, and I'm going to stay wild." He came from the free life of the western plains to carve out a political and social career for himself in Washington. According to the author, Craig was "a tall young man, of unusual strength and nearly perfect proportions, with a Viking head, the huge, aggressive masculine features of which "proclaimed ambition, energy, intelligence." Mr. Phillips seems quite lost in admiration of his strenuous, athletic hero, who may, however, impress the reader chiefly as an unmitigated boor and braggart who reveals but the faintest sense of common decency until near the close of the book. Craig succeeds in entering society and soon proceeds to make boisterous, even brutal, love to a fastidious and fashionable maiden of some twenty-eight summers. He wins by pursuing the terror-stricken lady when she runs away from him.

Meanwhile this pushing young man has become assistant to the Attorney General, and in a short time appears to have that minister of state, as well as the President himself, completely under his control, largely because they have reached a wholesome realization that Craig is absolutely honest and fearless. (Even a brute must have some redeeming qualities!) Finally, Craig is appointed to the Postmaster-Generalship, which he declines at the eleventh hour, together with a gilded opportunity to become a corporation lawyer, to return to his old home in Minnesota and run for Governor. It is only just to say that both Mr. and Mrs. Craig improve somewhat towards the end—he in the direction of better manners and a little thoughtfulness of others, and she as a woman of considerably modified artificiality and affectation. The story is forcibly written and it has some clever dialogue, but the transformation or reformation of hero and heroine comes too late to make them interesting or even lifelike.

SEEN ON THE STAGE

THE NARROW PATH IS QUICKLY EXTINGUISHED

Whether The Narrow Path, a play of a certain phase of New York life by John Montague, was withdrawn after a single performance because it was considered too immoral, too amateurish, or on account of two managers desiring to appear in a favorable light before the public, is a subject in which playgoers are displaying a remarkable interest.

The critics were a unit in pronouncing the first effort of David Belasco's former press agent an indecent, weakly constructed play seemingly prompted by Eugene Walter's Easiest Way.

Henry B. Harris, owner of the Hackett Theatre, where The Narrow Path was produced, declares that he considered the play "a nuisance" which was being maintained on his property in violation of the law and that the preservation of the public morals demanded that it be stopped.

Al H. Woods, who was responsible for the production, states that he took it off because of the hostility of the newspapers. In an official utterance Mr. Woods remarked that he had incurred the displeasure of the New York press once before (when he caused to be presented The Girl From Rector's) and that he preferred not to do so again.

All of which presents a most unusual situation and leads one to ask, "Has a way been found, at last, to dispose of immoral plays?"

Had this particular occurrence been recorded in the hight of the theatrical season; had the author been a man of established reputation, and had the play contained elements of strength which characterized The Easiest Way, then might those who stand for cleaner morals in playwriting rejoice. Coming as it does at the fag end of the season and with The Narrow Path, an admittedly inferior bit of workmanship, quite without originality, its withdrawal bears evidence of managerial desire to play to the galleries of the public. If the play had been permitted to run for a sufficient time to prove that it could draw large attendances and then had retired, a different conclusion might be drawn.

In so far as The Narrow Path is concerned the least said the better. It endeavors to interest people in the difficulty besetting a manicure girl who honestly tries to tread the narrow path in New York City. The temptations placed before this young woman and the exploiting of certain existing conditions, which are repugnant to decent minded citizens, had best be passed over. Consuelo Bailey, who played with Maude Adams with distinct success, and who was cast for a principal rôle, declined, at the last moment, to go on, and an illy prepared understudy was substituted. Ida Conquest played the leading rôle, but she was not in sympathy with it. The punishment, in this case, was fitting.

THE SOTHERN-MARLOWE ENGAGEMENT

No more conclusive proof that certain Shakespeare plays are, and always will be, popular is needed than the success which attended the production of Romeo and Juliet at the Academy of Music last week when E. H. Sothern and Julia Marlowe once more united their stellar capabilities in a production which was thoroughly artistic and enjoyable. The demands of the present day playgoers have caused a diminution of capable Shakespearian players, and if certain of the rôles, in the Sothern-Marlowe Romeo and Juliet, were not done with full justice to the author, these minor shortcomings were atoned for by the two stars and a few others who carried most of the chief characters.

LOTTA FAUST

Miss Faust wears a number of stunning gowns and does several clever songs and dances in The Midnight Sons.

Although the Academy is, in a certain sense, a "neighborhood theatre," careful scrutiny of the audiences last week would have revealed the fact that many persons who attended were not among the list of regular patrons. Further, it can be said with perfect truthfulness, that the majority of those in attendance at the Romeo performances knew their Shakespeare, the applause being discriminatingly bestowed. From the reading of the prologue to the death of the heroine there was not a single lapse of interest on the opening night. And this commendable attitude of the public was maintained at each succeeding presentation of the play.

Miss Marlowe, who was afforded the greatest opportunities as Juliet, played with all the rare charm which has long made her an efficient exponent of Shakespeare's feminine rôles. It is rather difficult to add anything new to what has already been said of her playing of this rôle, but if there has been any growth it would seem to be in the direction of poise and breadth of interpretation. All the youthful buoyancy, maidenly charm and simple directness which Miss Marlowe has hitherto employed were again markedly in evidence. The compelling beauty of her voice, face and figure made Miss Marlowe's Juliet little short of ideal; and she read her lines with a meaning which was well-nigh impeccable. Her entire performance was one of direct gentleness and finish.

BLANCHE RING

who is singing in her inimitable manner several popular songs in The Midnight Sons, at the Broadway Theatre.

If Mr. Sothern appeared in a less favorable light than that of his distinguished associate it was largely because her rôle, perhaps, is more perfectly suited to her. One is impressed by the intelligence of Sothern; his mastery of detail and clear understanding of what is to be done and the manner of its doing. Yet, it did not seem that the naturalness which so competely surrounded Miss Marlowe's Juliet was also an element in the playing of Sothern. His Romeo was a melancholy figure, although it was manly, vigorous and marked by intensity. The occasional lack of spontaneity appeared due to the scholarly methods of the player, and while certain persons might prefer an increased freedom in gesture and speech, none can deny to Sothern an honestly won triumph. Frederick Lewis, as Mercutio; William Harris, as Friar Lawrence; Rowland Buckstone, as Peter, and Ina Goldsmith, as the nurse, acquitted themselves with distinct credit.

This notable engagement is for three weeks only. The remainder of this week will be devoted to The Merchant of Venice, and the following and final week will be divided between "Twelfth Night" for the first three nights and Wednesday matinee and "Taming of the Shrew" for the latter half of the week.

MALVINA LONGFELLOW

Miss Longfellow plays a small role in The Great John Ganton, at the Lyric Theatre, but her beauty makes her a conspicuous figure.

THE MIDNIGHT SONS — A TYPICAL SUMMER SHOW

A New musical comedy, prepared and carefully groomed for a summer run, has been started on its way at the Broadway Theatre, where it is now sparkling joyously, with chances of making the sought for hit. The producers have been fortunate in providing two scenes which cannot fail to catch popular fancy, and in this respect all concerned may be considered fortunate. The first one, taking place at the end of the first act, shows the platform of an observation car, apparently speeding away through the darkness of night; the second gives the interior of a theatre. This latter set, coming in the second act, discloses an audience seated in the minature theatre, in chairs and boxes, and the performers at work on the "make believe" stage with their backs to the audience proper. It is an ingeniously contrived scene and was well received. Truthfully speaking, an addition of humor and a few more bright lines would help The Midnight Sons materially. Yet the music of Raymond Hubbell is catchy, and Glen MacDonough will undoubtedly strengthen his book before many weeks have elapsed. Blanche Ring's songs, Hello Tu Tu, Amina, and Rings On My Fingers, given with the customary Ring dash, were an important element of the entertainment. Lotta Faust, in four changes of costume, displayed a remarkable length of back, but she is always popular, and her singing and dancing is always noisily applauded. A very clever fun-maker is Vernon Castle, whose dancing à la disjoint was a capital bit.

Society

[Notes under this head, three cents a word; minimum, one dollar.]

DIED

Haight.—On 11 June, 1909, Catherine Lyon, widow of David E. Haight.

Russell.—In Providence, R. I., on the 1st inst., Hope Brown, widow of Henry G. Russell and daughter of the late Moses Brown and Anne Allen Ives.

ENGAGED

Allen-Toucey.—Miss Grace Walker Allen, daughter of Mr. Charles A. Allen, of Worcester, to Mr. John M. Toucey.

Badger-Bryan.—Miss Elizabeth C. Badger, daughter of Captain Charles J. Badger, U.S.N., to Lieutenant-Commander Henry F. Bryan, U.S.N., both of Annapolis.

Byram-Coolidge. — Miss Ethel Byram, daughter of Mr. Henry K. Byram, to Mr. George Greer Coolidge, both of Pittsburg.

Chew-Clarke. — Miss Frances Osborne Chew, cousin of Mrs. Charles J. Welch, to Mr. Richard Henry Clarke, Jr.

Crane-Washburn.—Miss Elizabeth Crane, daughter of Mr. Arthur Crane, of Boston, to Mr. William Ives Washburn, Jr.

Grosvenor-Congdon.—Miss Caroline R. Grosvenor, daughter of Mrs. William Grosvenor, to Mr. Maurice Congdon, both of Providence.

Roche-Pascual.—Miss Beatrice Roche, daughter of the late Walter Roche, to Dr. William V. Pascual, of this city.

Sands-Dickinson.—Miss Elizabeth Sands, daughter of the late Philip J. Sands, to Mr. John Moore Dickinson, of Trenton, N. J.

Vernon-Griffiths.—Miss Florence Vernon, daughter of the late Thomas Vernon, to Mr. William Griffiths.

WEDDINGS

Bates-Talcott.—8 June.—The Rev. Herbert Roswell Bates and Miss Edith Charlotte Talcott, daughter of Mr. James Talcott, were married on Tuesday, 8 June, in the Fifth Avenue Presbyterian Church. Maid of honor: Mrs. Warner M. Van Norden. Bridesmaids: Miss Ruth Dunning Fowler, Miss Winifred Barrows, Miss Cora Van Norden, Miss Harriet Phillips Bronson, Miss Eloise Talcott and Miss Helen Talcott.

Benjamin-Doremus.—9 June.—Mr. Park Benjamin, Jr., and Miss Katharine Ward Doremus, daughter of Dr. Charles Avery Doremus, were married on Wednesday, 9 June, at the home of the bride.

Birckhead-Hall. — 9 June. — The Rev. Hugh Birckhead and Miss Caroline Minturn Hall, daughter of Mrs. David Prescott Hall, were married on Wednesday, 9 June, in St. George's Church, at 4:30 o'clock.

Bouldin-Youngs.—9 June.—Mr. William Bouldin and Miss Jessamine O. Youngs, daughter of Mr. William H. W. Youngs, were married on Wednesday, 9 June, at the Hotel Lorraine.

Bright-Gilpin.—3 June.—Mr. Stanley Bright and Miss Sarah Hood Gilpin, daughter of Mr. Washington Gilpin were married on Thursday, 3 June.

Bush-Dunn. — 4 June. — Mr. Francis Drake Bush and Miss Daisy Pratt Dunn, daughter of Mrs. John McK. Camp, were married on Friday, 4 June, at Morris Heights.

Elliman-Mackay.—5 June.—Mr. Roland Z. Elliman and Miss Lois Mackay, daughter of Mr. George D. Mackay, were married on Saturday, 5 June, at Afterglow Farm, Chappaqua.

Fletcher-Sloane.—7 June.—Mr. Henry Fletcher and Miss Mary Sinclair Sloane, daughter of Mrs. Stanley T. Cozzens, were married on Monday, 7 June, in the Central Presbyterian Church, East Orange, N. J.

Jones-Ripley.—8 June.—Mr. Alexander de T. Ogden Jones and Miss Alice V. D. Ripley, daughter of Gen. Edward H. Ripley, were married on Tuesday, 8 June, in Grace Church.

Nicholas-Dunston.—8 June.—Mr. George Nicholas, Jr., and Miss Elizabeth Jeanne Dunston, daughter of Mr. John Dunston, were married on Tuesday, 8 June, at the St. Regis Hotel, at 4:30 o'clock.

Lamarche-Gouley.—9 June.—Mr. Paul E. Lamarche and Miss Fannie S. Gouley, daughter of Dr. John W. Gouley, were married on Wednesday, 9 June, at the Church of the Blessed Sacrament.

McDavitt-Smith.—3 June.—Miss Esther E. McDavitt, daughter of Dr. Thomas McDavitt, to Dr. Charles E. Smith, Jr.; St. Paul.

Paul-Munn.—2 June.—Miss Mary Astor Paul, daughter of Mr. James W. Paul, Jr., to Mr. Charles Munn; Woodmere, Radnor.

Pumpelly-Ripley.—8 June.—Mr. Raphael Welles Pumpelly and Miss Amelia S. H. Ripley, daughter of General Edward H. Ripley, were married on Tuesday, 8 June, in Grace Church.

Rust-Weeks.—5 June.—Mr. Edgar Rust and Miss Rosamond P. Weeks, daughter of Mr. Andrew Gray Weeks, were married on Saturday, 5 June, in Emmanuel Church, Boston.

Snow-Harris.—3 June.—Mr. Norman L. Snow and Miss Helen J. Harris, daughter of Mr. William Hamilton Harris, were married on Thursday, 3 June, at New Windsor, N. Y.

Theodoli-Thaw.—3 June.—The Marchese Francesco Theodoli and Miss Beatrice Thaw, daughter of Mr. Blair Thaw, were married on Thursday, 3 June, at Rome.

Welch-Hinckley.—3 June.—Mr. Edward Sohier Welch and Miss Barbara Hinckley, daughter of Mrs. Holmes Hinckley, were married on Thursday, 3 June, at Cambridge, Mass.

Worthington-Spencer.—7 June.—Dr. Joseph Kent Worthington and Miss Mary Worsdale Spencer, niece of Mrs. Charles A. Gambrill, were married on Monday, 7 June, in Christ Church, Baltimore.

WEDDINGS TO COME

Fell-Devereux.—23 June.—Miss Frances Fell, daughter of Mrs. Alexander Van Rensselaer, to Mr. Antelo Devereux; Camp Hill, Fort Washington, Pa.

Fox-Trowbridge.—26 June.—Miss Helen Fox, daughter of Mr. George Henry Fox, to Mr. Mason Trowbridge; Glen Cove.

Frothingham-Zimmerman. — 12 June. — Miss Isabelle M. Frothingham, daughter of Mr. C. Frederick Frothingham, to Mr. Robert W. Zimmerman; Babylon.

Fuller-Borland.—24 June.—Miss Dorothy Fuller, daughter of Mr. LeRoy Fuller, to Mr. Bruce Borland; Chicago.

Leigh-Hall.—12 June.—Mrs. Emilie Ripley Leigh, daughter of Mr. Graham Ripley, to Mr. Mandeville Hall; London.

Lincoln-Lewis.—15 June.—Miss Louise Lincoln, daughter of Mr. Albert Lamb Lincoln, to Mr. Geoffrey Lewis, Brookline.

McLean-Gardiner.—12 June.—Miss Rebekah McLean, daughter of Mr. Donald McLean, to Lieut. John de B. W. Gardiner, at the home of the bride.

Moore-Whitman.—23 June.—Miss Edith Moore, daughter of Mrs. James E. Moore, to Mr. Frank E. Whitman; St. Paul.

Peabody-Satterthwaite.—28 June.—Miss Helen Murray Peabody, daughter of Mrs. Arthur J. Peabody, to Mr. Pennington Satterthwaite, at the home of the bride.

Pearce-Bunting.—23 June.—Miss Mary Phillips Pearce, daughter of Mr. Alfred Pearce, to Mr. Aubrey Reeves Bunting; Hotel St. Regis.

Richeson-Gambrill.—21 June.—Miss Suzanne Richeson, daughter of Dr. William Richeson, to Major William Gorman Gambrill; St. Paul.

Rodgers-Corvenhoven.—22 June. — Miss Emily Kearny Rodgers, daughter of Mr. J. Kearny Rodgers, to Mr. Charles Liebout Corvenhoven; St. George's Church, Newburgh-on-Hudson.

Sedgwick-Swann.—3 July.—Miss Susan Sedgwick, daughter of Mr. Arthur G. Sedgwick, to Dr. Arthur W. Swann; St. Paul's Church, Stockbridge.

Thomas-Warren.—11 June.—Miss Helen Thomas, daughter of Mr. Washington B. Thomas, to Mr. Samuel Warren; Netherfield, Pride's Crossing.

INTIMATIONS

Anderson.—Mr. A. A. Anderson has gone to his ranch, in Wyoming, and after a three weeks' stay there will go to Alaska.

Beeckman.—Mr. and Mrs. R. Livingston Beeckman are at Newport for the season.

Belmont.—Mrs. Oliver H. P. Belmont is at Newport for the summer.

Biddle.—Mr. and Mrs. A. J. Drexel Biddle have sailed for Europe.

Biddle.—Dr. Thomas Biddle, of Philadelphia, is at Newport.

Blakeman.—Mrs. Birdseye Blakeman is at her villa, Oronoque, on Prospect Hill, Stockbridge.

Burden.—Mrs. William A. M. Burden will go to Southampton, L. I., next week for the summer.

Butler.—Miss Helen C. Butler is at Stockbridge, Mass., for the summer.

Choate.—Mr. and Mrs. Joseph H. Choate are at Stockbridge for the summer.

Clews.—Mrs. Henry Clews and Mr. Henry Clews, Jr., will soon sail for Paris.

Clyde.—Mrs. B. Franklin Clyde will go to her villa in Newport next week, accompanied by Mr. and Mrs. George McFadden, who will pass the summer with her.

Crosby.—Miss Eleanor Crosby and Miss Beatrice Crosby, who have been at the Curtis Hotel, Lenox, have returned to town.

Gillespie.—Mr. and Mrs. Robert McM. Gillespie are at Tuxedo.

Gurnee.—Mr. and Mrs. Walter S. Gurnee and the Misses Gurnee plan to return from Europe late in June, and will go to Bar Harbor, Me.

Hadden.—Mr. Alexander Hadden, of New York, is with his brother, Mr. John A. Hadden, at the Curtis Hotel, Lenox.

Moore.—Mr. and Mrs. Clarence Moore have arrived at Pride's Crossing from Washington.

Moore.—Mrs. Edward C. Moore, of Cambridge, Mass., is stopping with Mr. and Mrs. John Crosby Brown, in Orange, N. J.

Morgan.—Miss Anne T. Morgan has returned from the Adirondacks, where she spent a few days at her father's camp.

Oelrichs.—Mrs. Charles M. Oelrichs and Miss Blanche Oelrichs are at Newport.

Olcott.—Representative and Mrs. Van Vechten Olcott, of New York, who spent the week at Annapolis, have returned to Washington.

Pierson.—General and Mrs. J. Fred Pierson will arrive at Newport on 15 June.

Phoenix.—Mr. Lloyd Phoenix is at Newport on his auxiliary schooner yacht, the Intrepid.

Proctor.—Mrs. Harley T. Proctor has arrived at the Bishop No. 1 villa at Lenox.

Robb.—Miss Cornelia V. Robb is at Southampton, L. I.

Roberts.—Mrs. Archibald E. Roberts, who has been stopping with her mother, Mrs. Orlando Harriman, at the San Remo, sailed 5 June for London.

Russell.—Mrs. Horace Russell and Miss Marie L. Russell have returned from abroad.

Shepherd.—Mrs. William E. Shepherd and Miss Maude Gwynne Shepherd are at London.

Schell.—Mr. and Mrs. F. Robert Schell have gone to their country place, Birnam House, Northfield, Mass.

Sellers.—Mrs. Sellers, wife of Lieutenant Commander David Foote Sellers, U. S. N., is at Annapolis.

Simpkins.—Mr. and Mrs. Nathaniel Simpkins and Miss Faith Simpkins have closed their house at Washington and gone to their place at Beverly Farms, Mass.

Thorne.—Mr. and Mrs. Oakleigh Thorne are at Millbrook, ;N. Y., for the summer.

Wheelock.—Mrs. George G. Wheelock will go this month to Lenox and later to Saratoga.

Whitney.—Mr. Henry Payne Whitney is entertaining a party of men friends at his new country place, Oakland Court at Windsor, Berkshire, England, while Mrs. Whitney is with relatives on the Continent.

Williamson.—Mr. Richard Williamson, of New York, has arrived at Newport. Mr. and Mrs. P. Manson Smith, of Baltimore, have also registered at the Casino for the summer.

Wood.—Miss Mary Wood, of New York, is a guest of Miss Civilese Alexandre at Spring Lawn, Lenox.

FOREIGN TRAVEL

Chicago.—Sailing Saturday, 5 June: Mr. and Mrs. Robert Johnson, Mrs. J. Le Barbier, Mr. Horace G. Seaton, Mr. and Mrs. J. F. Underhill, the Misses Underhill, Captain and Mrs. John B. Christian, U.S.A., the Misses Christian, Dr. and Mrs. C. M. Andrews, Miss Ethel Andrews, Mr. and Mrs. Valentin Barrymore, Miss Katherine Knowles Robbins and Mr. and Mrs. George E. Young.

Celtic.—Sailing Saturday, 5 June: Mr. Frank Worthing, Mr. and Mrs. Robert Hager, Jr., Miss Dorothy Hager, Mr. and Mrs. Charles H. Ogden, the Misses Ogden, Mr. and Mrs. Hector McDonald, Mr. R. G. Pearson, Sir and Lady Graham Hammond-Graeme, Mr. and Mrs. James E. Smith, Miss Gladys B. Smith, Captain F. A. Flint, Mr. and Mrs. John S. Blair, Miss Cadwalader Jones and Miss Beatrix Jones.

Deutschland.—Sailing Saturday, 5 June: Mr. and Mrs. Charles Louis Sicard, Mr. Hugh Sicard, Mr. James L. Houghteling, Miss Leila Houghteling, Mr. and Mrs. William Couper, Mrs. Wright Prescott Edgerton, Miss Gladys Edgerton, Mr. and Mrs. E. E. Moberly, the Misses Moberly, Mrs. William Tod Helmuth, Mr. and Mrs. Frederick T. Steinway and Mr. and Mrs. Robert L. Parrish.

Music

GOSSIP

Leopold Godowsky, who has lived abroad for several years, electrified an audience at a piano recital given in Bechstein Hall, London, a few days ago by playing the Chopin left-hand studies with amazing virtuosity. There were also other compositions which this technical marvel performed with wizard-like skill, and at the conclusion of the programme the opinion was unanimous that he is one of the leading living pianists. Inasmuch as negotiations are now pending for his appearance in this country next season, it may not be amiss to remark that the progress of this artist is the result of hard and unremitting labor. During his stay in Chicago—a matter of several years—Godowsky was known as a prodigious worker, practising more than eight hours a day, and on occasions causing his neighbors to arise en masse in vigorous protest. Unfortunately for them, however, no one ever succeeded in putting a stop to the playing over and over for hours of certain phrases, a habit which he thought necessary, and which he persisted in with exasperating regularity. When Americans again hear this undersized pianist they will be likely to notice the improvement due to his uninterrupted study and practice abroad, helped along through association with the great artists of his time. Godowsky is not a poet of the piano. Rather is he an exponent of the pyrotechnic school, and unless all accounts are exaggerated he will cause a greater sensation than any virtuoso this country has had in years.

Until his appearance in New York with the Philharmonic Society in January, Dr. Ludwig Wullner will not be heard in the East either in song recital or concert. The cause of the delay in filling engagements throughout the eastern states must be set down to the enterprise of western managers, who have first call on the distinguished singer's services for several months continuously, beginning early in October. There is little doubt that no vocalist has done more for the cause of German lieder in this country than Dr. Wullner.

According to authoritative report Gustave Mahler has been asked to take the post of conductor of the Richard Wagner Theatre, of Berlin, when that house is completed, some years hence. Whether the great Bohemian will consent to remain in New York as leader of the Philharmonic Society for a period longer than the three years which he has contracted for, is a question. If he will remain it is the belief of experts that New York will be, musically, the gainer, for there is no disputing Mahler's eminence as an orchestral director. Possibly it is looking ahead some distance before getting to the bridge, but it is to be hoped that Mahler will have demonstrated the need for his remaining here permanently long before the time comes to take up the question of a renewal of his contract.

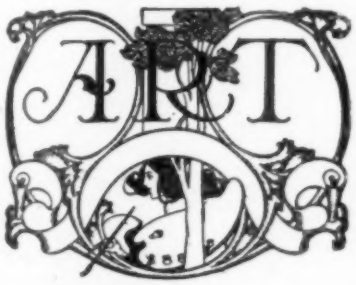
Henry Wolfsohn, long known as one of the most successful of New York's musical managers, died 31 May, following a brief illness. The contracts with artists will be carried out by Mrs. Wolfsohn and members of the business staff, and in all probability the Wolfsohn agency will continue permanently in the field.

Egisto Tango, who is leader at the Berlin Komische Oper, has been engaged to fill the position made vacant by the retire-

...of Spetrino of the Metropolitan Opera Company. Tango is reputed to be a conductor of sterling ability.

Bonci, the Metropolitan Opera tenor, who was quoted as having said uncomplimentary things about the management under which he sang last season, now denies that he even so much as breathed a word which could be construed as a criticism. For Bonci's sake it is to be hoped he was discreet, for, unless he sings at the Metropolitan, he will not be likely to find an engagement elsewhere in New York. Oscar Hammerstein has no place in which he would care to put the tenor who made his American début at the Manhattan during its first season.

The sixth biennial meeting of the National Federation of Musical Clubs, held at Grand Rapids week before last, was the most successful in the history of that organization. The good work this society is doing to advance the cause of music is now a thoroughly established fact. The women who have piloted the Federation to success—and they are many—deserve every commendation.



EXHIBITIONS NOW ON

New York. Wunderlich's. Etchings and lithographs by Whistler.
Montross'. Selected American paintings. Until 16 June.
Branders'. Original etchings in color.
Ehrich's. Works by early American artists.
Macbeth's. Selected works by well-known American painters.
Astor Library. Illustrations of interior decorations from the chateau de Rambouillet, and jewelry designs.
Lenox Library. Engravings by the late J. Winfred Spenceley and other American etchers.
Chicago. Art Institute. Twenty-first annual of water colors and pastels.
Pittsburg. Carnegie Institute. Thirteenth Annual International Exhibition of Oil Paintings. Until 30 June.
Poland Springs. Maine State Building. Fifteenth annual of paintings. Until 1 October.
Seattle. Alaska-Yukon-Pacific Exposition. During the summer.
Worcester. Art Museum. Twelfth annual of oil paintings. Until 19 September.

EXHIBITIONS TO COME

New York. Metropolitan Art Museum. Loan exhibition to commemorate the Hudson-Fulton celebration. 20 September to end of November.

GOSSIP

The exhibition planned by the Metropolitan Museum of New York, as part of the Hudson-Fulton celebration, promises to be an exceptionally fine and interesting one. To commemorate Hudson's fame there will be gathered together the best collection of paintings by the famous Dutch artists of his time (loaned from both private and public collections) which has ever been shown in this country, while in the Fulton section there will be exhibited examples of American industrial arts and paintings by early American artists. There have already been promised twenty-five works by Rembrandt (among them his beautiful picture of A Girl Standing at a Door, loaned by the Chicago Art Institute, and eight paintings from Mr. J. Pierpont Morgan's London collection), thirteen portraits by Frans Hals, and works by Ruisdael, Cuyp, Terborch, Hobbena, Jan Steen, Van Goyen, Van der Helst, Van der Velde, Metsu Van der Neer, Van Astade, Koninck, Wouverman and Nicholas Maes. In the American section there will be rare pieces of furniture; silverware by Paul Revere and other noted early silversmiths, and pewter, glass and pottery showing the development of these arts in this country before 1815.

[Note.—Communications concerning animals or birds and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

VIVISECTION PRACTICED FOR FOUR THOUSAND YEARS

At an anti-vivisection meeting held on the Isle of Wight last month one of the speakers stated that the practice of vivisection is between three and four thousand years old, down to the year 1570 condemned criminals, as well as animals, being dissected alive. Although the vivisection of human beings has been under the ban since that date, it would be hard to say how many unjustifiable experiments have been carried out in the hospitals of Continental Europe and the United States, since as recently as last year it came to light that a professor of physiology in Hungary deliberately inoculated nine children with tuberculosis, and that the outrage was repeated upon ten friendless charity children in Washington a few months afterwards. About the middle of the eighteenth century vivisection was revived in England under Continental methods, and the news of the cruelties that leaked out induced the Government to appoint a Royal Commission of investigation, whose report later caused the passage of the Cruelty to Animals Act of 1876. This legislation, however, has not proved of sufficient protection to animals, and there is constant agitation for the passage of more effective measures.

A DISCREDITED THEORY

According to The Lancet, that well-known and influential British medical journal, the theory that malaria is transmitted by the bites of mosquitoes, and that consequently the extermination of mosquitoes means the extermination of malaria, has been thoroughly tested and has failed. It is said that the experiments were made under the best possible circumstances at a military station in India, Lahore Cantonments (Mian Mir), where the numerous inhabitants have for a long time past suffered severely with the sickness, and where as long ago as 1901 two experts in malaria prevention began a war against mosquitoes. The campaign was aggressively carried on for several years by the garrison of about 2,000, large works of surface drainage being installed, irrigation abolished, every canal, ditch and channel closed permanently and every pool and depression filled up or leveled. In spite of all this, however, the soldiers have continued to suffer right along, the report for 8 October, 1908, showing that at that time more than half the British in the station were either in the hospital or being treated as outdoor patients for malarial fever alone. The Lancet states that after six years of anti-mosquito operations one would be justified in expecting that the number of cases would be at least reduced, instead of which, however, the measures taken seem utterly to have failed t abolish or even mitigate the disease. This drastic presentment of the failure of the theory of mosquito extermination is given weight by appearing in a conservative medical periodical not committed to the exploitation of any especial cult.

PLEA FOR ALL AROUND STUDY

Dr. Joseph D. Harrigan, of New York, has published an open letter in which he calls upon the medical profession not to place all the importance on bacteria as a cause of disease. The bacteriological specialists, according to Dr. Harrigan, are magnifying the value of finding bacteria in certain disease conditions, to the total exclusion from consideration of the natural forces through which these bacteria were brought into existence and developed, and he prophesies that until a more comprehensive study of disease is made, plague, cholera, typhoid, tuberculosis, cancer and pneumonia will continue their dreadful harvest. All this is in accord with the enlightened views continually urged by the distinguished Philadelphia oculist, Dr. Gould, the editor of American Medicine.

A LOWLY CREATURE VALUABLE COMMODITY

The despised rat is an economic factor in Great Britain, where the use of its skin in the various industries in London alone reaches a financial status of nearly $200,000 a year, many things, such as book binding, photograph frames, purses and the thumbs of ladies' gloves being made of it. It is to be hoped that humane methods are employed in killing the creatures, although this seems doubtful, judging from what happens to snakes in Java, seals in the northern seas and live stock and poultry butchered for food.

A MOST DESIRABLE NOVELTY

Colorado is to try the experiment of women game wardens on the initiative of Fish and Game Commissioner T. R. Holland. Many of the women in the deer sections know the movement and habits of game as well as men and are as good marksmen, if occasion for display of such skill arises, besides which it is thought that they would have more power than men, who in the position of wardens are often hated by ranchers. The experiment will be watched with interest in other States, and if it proves successful the Colorado Commissioner will duplicate it and extend the women's activities to the care of birds in the vicinity of large cities.

NOTABLE PARIS MEETING

At a May meeting arranged by the International Anti-Vivisection Union in Paris there were present many Deputies and Senators, and, among other subjects discussed, that of the fearful cruelty to horses in the streets of Paris was forcibly presented by several of the Government officials, and an early passing of more stringent laws advocated and promised. One of the most important of the addresses against vivisection was that delivered by Dr. H. Boucher, vice-president of the Union, who, it will be remembered, was the first to fight Pasteur, and who last year was decorated with the Legion d' Honneur, in recognition of his distinction in medicine.

PHILADELPHIA PAPERS DO THEIR DUTY

The Philadelphia papers continue to publish fullest available information in regard to the epidemic of foot and mouth disease, which was caused by imported smallpox virus that was contaminated. A full account of the dangerous results of this infected virus, imported by H. K. Mulford Company, of Glenalden, Pa., and used also by Parke, Davis & Co., of Detroit, is made public in a report recently issued by the Department of Agriculture. The investigation, which was exhaustive, was undertaken by the Bureau of Animal Industry—a bureau of the Agricultural Department—and the Public Health and Marine Hospital Service of the Treasury. The very infectious nature of the virus is shown by the fact that healthy cattle put into pens at the Detroit stock yards four days after calves inoculated with it had occupied them, were infected with foot and mouth disease. As the company which imported it had this contaminated virus as long ago as May, 1908, and its extra poisonous character was not discovered for many months later, it would be interesting to know how much if any, of it was sold all over the country for vaccination purposes, how many human beings were vaccinated with it and what effect it had upon them. The National Government expended $300,000 in this investigation, and the cost to cattle owners was enormous, as European governments barred out our cattle for months, and our Government did not raise its quarantine of the infected territory (which included portions of the States of Michigan, Pennsylvania, Maryland and New York) until 24 April. Great praise is due to the Government for pushing the investigation so diligently, and to the North American and other Philadelphia papers which have treated such a vitally important matter with the consideration it deserves.

A COMMITTEE THAT SHOULD BE GENEROUSLY SUPPORTED

In the report of the New York State Humane Education Committee for its latest year's work the somewhat encouraging statement is made that twelve states have already adopted the compulsory humane education law. This is one step forward, but, as the report goes on to state, laws do not execute themselves, there is still much to be desired. Nineteen counties in New York State are organized for anti-cruelty work in behalf of children and animals, leaving sixteen counties without representation in the humane field. For an effective campaign in this humane education there is great need of a capable organizer and lecturer to visit every county in the state. Were funds available for this purpose every school would adopt humane education within two years, and the propaganda would be properly carried on. The committee acting at present does wonders considering the very modest amount of funds placed at its disposal, since the total cost of the extensive correspondence (carried on by the able secretary, Mrs. Stella J. Preston) and of the printing of reports and leaflets and their distributions amounts to only $198.37, while the total receipts are $282.77. It is to be hoped that some philanthropist will finance this Committee sufficiently to enable it to extend its work so as to include the services of such a lecturer.

THE DOLLARS AND CENTS OF HUMANE TREATMENT

So seldom is a mule presented in any other light than that of a joke, that it is a real novelty to have him respectfully referred to. This distinction belongs to Jack, a gray mule who at the death of his owner about two years ago passed as part of the estate into the custody of the Public Administrator. According to the administrator the mule, which was valued at $75, in the past two years has earned $1,167 clear of expenses. Jack is hired out to the municipality, which in large measure accounts for his high earning capacity, as the wage is fair, the hours comparatively short, and the general treatment decent. The incident constitutes a little lesson in the economic advantage of treating animals justly.

FALSE HYDROPHOBIA

The hydrophobia scare is on at full flood in Crawford County, Pennsylvania, and adjoining counties. Dogs are being shot down on sight and people are rushing, crazy with quite groundless fear, to a local Pasteur Institute, it being gravely reported that sixteen are dangerous patients—whatever that may mean—and that people are developing rabies through having kissed those that were infected! Puck was surely right when he summed up the human animal in the words, "What fools these mortals be." There seems to be no statement too preposterous for men and women to believe in regard to hydrophobia, but it is to be hoped for the sake of terror-stricken people that the study of this disease will be taken up in the new future, for when mothers inform themselves on the subject, they will train their little ones in the truth and no longer frighten them by becoming hysterical over every harmless dog bite.

SKINNING ALIVE

A truly horrible practice is revealed in a trade note which related that the Java Reptile Company, with a capital of $40,000, has established itself at several places on the Island of Java for the purpose of dealing in snake skins, and is to buy live snakes and skin them alive because the skins are said to be superior when so taken. These skins are much used in Europe for making belts, bags and other articles. This form of cruelty will be brought by this department to the attention of humane agencies in this country and in England, and an effort be made to stop the practice through economic pressure.

Japan does a big export trade in bird skins, the money value reaching to $70,000 and $80,000 annually, but the trade is proving a penny wise one, as owing to the destruction of such immense numbers of small birds, the increase in the number of insect pests has attained menacing proportions. So grave are the conditions that have arisen that the Department of Agriculture and Commerce has issued a list of the names of the birds the capture or destruction of which is prohibited.

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DESCRIPTIONS OF FASHIONS

PAGE 1063

RObe of tussor in Bosphère, the soft blue of the waves. The skirt is partly concealed by a tunic which is extended up on the front of the bodice in a plastron effect. The tunic and bodice are inserted with heavy lace, dyed to match the gown. The pointed, collarless yoke is formed of bands of the lace, joined together and bordered with a soft frill of white chiffon. Similar chiffon frills finish the lower part of the sleeves. The girdle and buckle effect in front are of hunter's green ottoman silk.

MIDDLE PAGE

LEFT FIGURE.—Robe de chambre of chalk colored messaline and flesh pink chiffon. The corsage is formed of soft satin in flesh color, ornamented with a corded design and hand embroidery in soft blues and mauves. The scarab wings over the shoulders are formed of turquoise blue satin and silver.

SECOND FIGURE.—Matinée in a pale pink tinted chiffon trimmed with wide bands of cream colored lace, with soft bedroom cap to match. Fine self tone lace forms the double flounce on the skirt, the cap frill, and similar lace is shirred over the shoulders and down the outside of the loose sleeve. Tiny roses of pink chiffon and green ribbon leaves trim and form a necklace about the throat. Ribbon of soft pink satin is twisted about the tam o' shanter crown of the cap.

THIRD FIGURE.—Trotteur gown of grass green tussor, trimmed with black satin and hand embroidery in tones of green. The bands of lace are dyed to match the gown and the buttons and loops are formed of the tussor. White net yoke and collar. Black crinoline hat with green aigrettes.

FOURTH FIGURE.—Afternoon gown of silk cachemire in a dried almond shade. The skirt is cut to give a high line over the right hip, with a lower line at the left. The bodice is finished with tucks and trimmed with black satin ribbon, held in place by large cachemire buttons. Yoke of ecru valenciennes lace with a narrow tucker of antique lace. Loose, transparent coat of dried almond chiffon, trimmed with soutache buttons and frogs. Hat of cherry colored straw with black ostrich plumes and ribbon ties.

FIFTH FIGURE.—Graceful evening wrap for the summer of tortoise shell chiffon cloth lined with cream white chiffon. It is embroidered on the collar and at the bottom in front and back in harmonious tones of brown.

SIXTH FIGURE.—Evening gown of "Tokio voile," in rusty pink over soft, white satin. Dark cream valenciennes lace forms the sleeves and shoulder pieces. A folded band of pink taffeta silk, embroidered in gold and copper paillettes, is drawn across the front, marking the high waist line, and, above this, is arranged a fold or tucker of brown satin ribbon from which hang paillettes and glass bugles.

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LEFT FIGURE.—Summer linen gown in white or color. A graduated box-plait extends down the front from neck to hem, trimmed with linen covered buttons, soutached in self tone. The cuffs, belt and the Dutch collar effect are also covered with soutache braid.

MIDDLE FIGURE.—Fine lingerie gown of batiste, in any of the pastelle shades, trimmed with German valenciennes insertion. The deep flounce on the skirt is finished with four tucks. The yoke is formed of the lace and a band of net, embroidered in silk dots to match the color of the gown. Fine tucks are laid below the yoke and over the hips to give the required fullness.

RIGHT FIGURE.—Dainty gown of fine white handkerchief lawn. It has a Dutch neck and tight-fitting elbow sleeves, and is trimmed with fine tucks and an insertion of pretty, durable lace. This model in its absolute simplicity is very suitable for second mourning.

PAGE 1069

UPPER LEFT.—Pump of dull brown suede.

UPPER RIGHT.—Dull black calf pump with a small leather bow.

CENTRE.—French heeled opera slipper in cloth of silver, finished by a silver gauze bow.

LOWER LEFT.—Calf Oxford with a perforated wing tip and black ribbon lacings.

LOWER RIGHT.—Evening slipper of patent leather with a small rhinestone buckle.

PAGE 1071

LEFT FIGURE.—Costume of old rose satin cachemire. The upper parts of the bodice and sleeves are of black chiffon, embroidered in old rose floss silk. The bands on the bodice and the edge of the skirt are piped with black satin. Jet buttons trim the sleeves at the wrist and where the embroidery begins. Cream net lace yoke and collar.

MIDDLE FIGURE.—Metallic tunic in glazed silver net, embroidered in pewter tones and violet, over changeable violet and Alice blue moiré underdress. The band bordering the décollete, also the band on the sleeve and the one indicating the low waist line on the underdress are of Venetian lace. Model by Jeanne Hallée.

RIGHT FIGURE.—Costume of Callot of violet cachemire, frimmed with tucked bands of the material, oval satin-covered buttons and satin eyelets. The cuffs and yoke are of violet shirred tulle, trimmed with frills of the same and ornamented with tiny black velvet buttons. Black velvet bands with four steel buckles trim the collar of flesh-colored tulle. Crushed belt of violet satin.

HAPHAZARD JOTTINGS

THE COST OF IGNORANCE

AN interesting fact in regard to current magazines is that two well-known ones have been treating the subject of defective children in ways that could not possibly be more unlike. McClure's urges that municipalities arrange special schools and institutions for the treatment of children who are not normal and, to support its suggestion, furnisnes instances of the great improvement and oftentimes permanent cures which have resulted from intelligently directed remedial efforts in this direction. The case of a little Jewish girl, rescued from tenement conditions, where a family of nine persons and a dog lived miserably in two small rooms up an alley, is given as one instance, the rescued child being very defective in both eyesight and hearing and also afflicted with bad adenoids. She was poorly nourished, dull, sullen and either unable or unwilling to answer questions. After she was cured she was not allowed to return home to live. Another victim of parental ignorance and neglect, cited by McClure's, was a county poorhouse child, who was set down as a moral defective. Like the other this child came under the influence of the Psychological Clinic, and was developed into a normal child at the cost of $200. In some instances $1,000 is required to conserve the defective child, but from $200 to $300 is put out as an approximate figure for each rescue. The reader may well gasp at the price which the community has thus to pay because of the unfitness of parents for their vocation, but under existing circumstances it has no other alternative than to support reform schools, prisons and institutions for the feeble-minded. Altogether, if parents are to be allowed to continue in their ignorant way, the outlook for the community is discouraging.

AN ENCOURAGING SCIENCE

The treatment of the child problem is more encouraging in The American (the monthly magazine, not the daily journal), where, in a thoughtful article by Prof. W. I. Thomas on Eugenics, is pointed out as the only method for insuring the physical and moral uplifting of human beings. This theory of Eugenics is based on the fact that man is differentiated from the other animals by his power of calculation—his one great point of superiority, and calculation applied to the child means taking enlightened thought for him both before and after he is born—prevention of defect and disease and the providing of proper nurture. When Eugenics is generally accepted as a working principle, no longer will it be said of an incapable, unskilled girl, lacking in self-reliance, that the "only thing for her to do is to marry," for it will then be realized that such a type is not desirable for motherhood and that the marriage of such a girl is a calamity not only to her husband but to the community in general. Eugenics is a subject that should be looked into by all women who pity the miseries of suffering or defective children.

Readers of Vogue inquiring for names of shops where any article described in this issue can be purchased should enclose stamped self-addressed envelope and state page and date.

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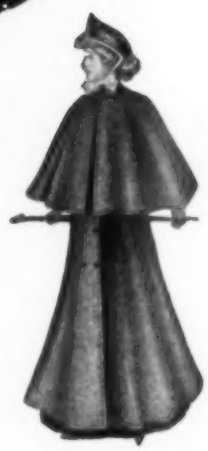

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[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

THE formula of an eminent dentist has been taken for a new astringent for sore gums, mouth and throat, as well as diseased gums, which, unless hereditary, are caused by a deposit of tartar accumulating under the gums. This tartar should be removed by a dentist, and if the new astringent be used subsequently the gums will speedily return to normal condition. If the lotion be used before retiring it insures a lasting feeling of cleanliness, preserves the teeth and gives the whole mouth an antiseptic treatment. Bottles of two sizes may be obtained, these costing 50 cents and $1, respectively.

Beauty waters are having a great vogue just now, and there is a demand for these slightly astringent lotions which tone up the skin and give it a better color by improving the circulation. One of the best of our home products is equal to French preparations of merit, and will undoubtedly become very popular, since the effects are decidedly encouraging after even the first trial. It gives the skin a clear brilliancy which is not only most attractive, but it is also a great help where lines of fatigue are apt to appear after violent exercise. Lotions of this character are best applied with absorbent cotton, the latter being so generally useful for toilet purposes that every woman should keep it among her household supplies. It comes in a large roll for less than half a dollar and should last the better part of a year even when in constant use. It makes the best substitute for a powder puff and is more hygienic, as a fresh piece can be used each time.

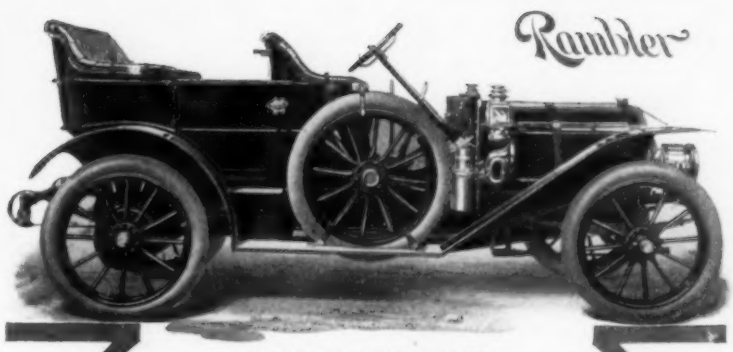
Nature's remedy for many ills is found in the balsamic breath of the pine woods, and with this reflection as a fundamental principle a clever compounder has prepared an extract of pure pine needles to be used in the water of the bath. Resin and tannin are also included among the ingredients, and it is well known that both of these create a negative electric action and cause an invigorating influence and tonic to the human body, induce retarded perspiration and improve the circulation of the blood. The baths regulate the pulse, reduce irritation of the skin, strengthen the nerves and muscles and build up the entire system. Medical authorities and specialists recommend this treatment not only for those in perfect health, but also for those suffering from rheumatism, gout, nervousness, neuralgia and rheumatic affections of the muscles and joints. The baths should, however, be avoided by those who are troubled with inflammation or open wounds.

Still another sprayer for hair tonic has made its appearance, and this latest invention is as compact and useful a little affair as one could well hope to find. It places the tonic directly on the scalp without wetting the hair, even though the latter should be already arranged, and is an economical purchase, since not a single drop of the lotion to be applied is wasted. It is very light and small, consisting of a rubber bulb in a nickel-plated ring and rests upon a round stand of the same metal. From this bulb springs a long, slender stem curved to conform to the shape of the head and slip easily through or under the hair. The amount of the tonic applied is entirely at the discretion of the user and depends upon the force of the pressure given the bulb. This prevents all waste and avoids any tiresome amount of work. The sprayer is also an excellent means of applying hair dressings, for by its use the liquid can be evenly sprayed on the hair; it gives an excellent result. The price is $1, and both material and construction are of the best quality.

Sachets for the sponge bath sell for $6.25 a box of forty, and are delightful, while large ones for a full bath cost $1.25 each. They soften the skin, make it smooth, and rejuvenate the whole body.

Borax, delightfully scented with the odor of violets, softens and perfumes the water of the bath and is a very inexpensive luxury. It sells at 25 cents a box.

Talcum powder bottles are of crystal, with a chaste pattern in silver deposit, and cost $3, while hair pin holders of silver can be had from $1.75 to $3.50, according as they are plain, engraved or etched.



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BRIEF COMMENT ON DRESS FOR YACHTING—ITS FASHIONS AND ETIQUETTE—BATHING SUITS

THE chief thing to be remembered, so far as good form in yachting dress is concerned, is to dress up to one's boat or position, but never beyond it. It is almost always a greater mistake to overdress than not to dress enough—using the term, of course, in the sense of putting on frills in an attempt to look the part, and—while applying to the wearing of handsome silk room gowns in surroundings not up to the same standard of luxury; of the most distinctive type of automobile clothes for running a small inexpensive car; or of "sporty" looking box cloth driving coats for driving any old kind of a horse hitched up to an ordinary country buggy—there are so many men of a certain class who seem to think it the proper thing to don a yachting cap and generally assume as nautical a style of dress as possible on the mere approach to salt water, without the least idea that by so doing they are simply making themselves ridiculous, that the rule has always seemed to me to have particular force in regard to yachting.

As a matter of fact there are only comparatively few styles distinctly appropriate to the sport, if it may be so called, and these depend so much on club regulations, as well as upon general principles of fitness, that the matter of dress must be governed largely by the circumstances of each particular case. For example, if one owns a fairly large and well appointed yacht one may quite properly wear yachting clothes of pronounced character; if nothing more than a small sloop or catboat, very distinctive dress is so out of keeping to it that one may give rather the effect of caricature. If one simply fool around in a little dory or sailboat, of which there are so many classes on our lakes and bays, one needs only such clothes as comfort and convenience suggest, and if one own no boat of any kind, it is better style not to wear anything of yachting character about the place, although it is one, so to speak, given up to yachting as a sport, unless, indeed, one go on a cruise on another man's yacht, when, of course, one may without impropriety wear such things of a general yachting type as are suitable and yet not over presumptuous. Then in addition, if besides owning a yacht of some pretentions one belong to a yacht club, or hold some official position in it, one may wear such club or official insignia as the fact entitles one to, although for entertainments ashore, unless given at a yacht club, or when there is some special reason for making them appropriate, day or evening clothes of the yachting style would not be good form.

YACHTING COAT

In the way of materials white flannel, dark blue flannel or other plain finished cloths, dark blue serge, of the finished or unfinished variety, and white linen and duck are the standard fabrics, and the double-breasted sack model is the standard style, so far as there is any one generally recognized standard of design. Of this the accompanying illustration gives an idea of correct cut, showing the rather square "box" effect (without any suggestion of form fitting) that is most in keeping with the looseness and easy fit of yachting clothes, although the exact shape of collars and lapels, breast point or lack of it, number of buttons, etc., are in no way a matter of regulation. The kind of buttons, when any special kind are used (such as gilt with special device) and braiding are, however, governed to some extent by club regulations and should therefore conform to them or not be used unless one is entitled to them. And this also applies to the full dress coat and dinner jacket of the yachting type, which differ from the other styles only in the matter of buttons and braid, and (if it can be called a difference nowadays) in the fact that dark blue cloth is sometimes used.

The yachting cap, while in every case of the same general design, varies in style and formality, as well, of course, in the matter of special insignia—the white with black or dark blue bands and patent leather visors being more full dress than the dark blue cloth with cloth or patent leather visors. But, except that flannel shirts, white flannel or duck trousers, dark blue foulard or other silk neckties, of the flowing and four-in-hand style, and white shoes with rubber soles, naturally suggest themselves as appropriate to yachting, there are no styles that can rightly be said to be distinctly intended for it.

DRESS FOR BATHING

The very latest thing in the way of bathing suits is that shown by the combination shirt and trunks photograph reproduced on this page, but whether its claimed advantages over the two-piece suit will make it a popular style remains to be seen. They are that the making of the entire suit in one piece (the trunks being knit or woven on to the shirt at the waist) prevents any possibility of the shirt being pulled or rolled up in diving or swimming so as to uncover the skin; that the absence of draw-string at the waist adds to comfort; that the buttoning all the way down the shirt and down one leg of the trunks, so that the suit can be put on and taken off like a coat, instead of pulled over the head, is much more convenient, and that the fit and appearance are in every way as good as that of the two-piece suit. Of the merits of these contentions one can hardly judge without actual test, but it scarcely seems probable that the buttoning bathing suit, although it be a great improvement over the old style one-piece design of flannel, will prove as good in actual practice as the separate shirt and trunks style, and in any event there would seem to be little use of having buttons on the leg of the trunks, for after the shirt was unbuttoned and the arms slipped out the rest would pull off easily enough.

The other illustration on this page shows a fancy rib-lined swimming shirt of a dark olive green mixed wool, with binding of another shade of the same general color and small flap and button pocket.

How

KNIT WOOL SWIMMING SHIRT

NEW STYLE BATHING SUIT

Parfumerie Rhéa

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Small Bone Whistle	.15
Miniature box of Dominoes	.20
Celluloid Floating Set (ten fish and pole in box)	.50
Children's Zoo, six wild animals in box (paper)	.25
Celluloid Soap Bubble Set	.25
Brass Coal Pail and Shovel	.25
Metal Telephone with bell	.10
Miniature Metal Stein with three dice	10
Miniature Brown Jug with pencil	.05
Miniature Powder Puff in metal box	.15
Glass Heart (paper weight)	.15
Miniature Memo Book with red leather cover	.50
Peach Basket Hat for salted nuts (crepe paper)	.15
Miniature Gold Tea Set on tray	.25
The Favorite, snapping motto, 12 in box (per box)	.50
Drum Candy Box	.05
Miniature Wooden Camp Stool	.10
Birthday Cake Candle Holders (all colors) doz	.25

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Wedding Cake Boxes.

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